

The Mainichi Newspapers

Tokyo, Japan

The reason for our limiting payment in foreign currency to the minimum possible is due to the existing foreign exchange control. Request has been made by our Finance Ministry in this respect.

Reproduction:

The Mainichi Newspapers wishes to reproduce the exhibits for publicity and introduction purposes on its newspaper pages and other authorized art magazines and catalogues which we shall public. Authorization by all possessors to do this will be appreciated by the Mainichi Newspapers.

Clippings and other materials which carry a reproduction of any of the exhibits will be sent to each artist and to those concerned.

We shall appreciate your advice and inquiries.

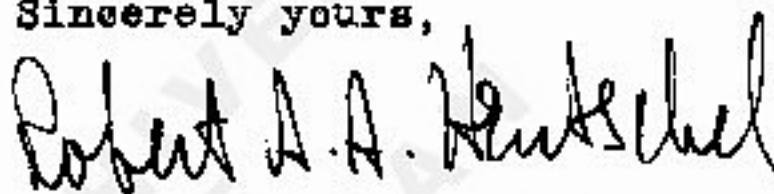
not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

-2-

pay the balance of \$1300.00 in three equal instalments
in April, August and December of 1954?

We greatly enjoyed our visit with you. I
hope we didn't upset any plans by keeping you so
late. We are looking forward to dropping in again the
next time we are in New York.

Sincerely yours,



Robert A. A. Hentschel

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and
distinctive gift shop

Delray Beach, Florida

Thomas A. Gaglione, Manager

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November 30, 1953

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 50th Street
New York, New York

Dear Edith:

You must know by this time the fate of the Sheeler show.

Both Nat and McNab agree it's an expensive undertaking. The cost of assembling the loan paintings, the guarantee and the few saleable Sheelers were the deciding factors.

The package for the Christmas show arrived and I shall check the contents within the next day or so.

Don't forget to please send me the little Zorach cat. Feel lost without one around.

Can't seem to reach Mrs. Norton, whose husband I hear, has been sick and last I heard, was in a hospital.

Pending an answer from Havana, I'm planning my Christmas vacation either there or in Nassau. (Bet you any amount of money the family will want to come down then.) So, if you have nothing better to do, -come on down.

I do hope the cancelling of the show has not put you through any inconvenience, but you are understanding, I know.

Love

Sincerely,

Tom
Thomas A. Gaglione
Manager

TAG/at

ALBION COLLEGE
ALBION, MICHIGAN

Department of Art

23 November 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51
New York

Dear Mrs. Halpert:

We are returning to you by express prepaid the following prints of Ben Shahn:

No	Title	Price
3	Phoenix	75.00
3A	Phoenix b/w	18.00
4	Triple Dip	75.00
5	Profile	35.00
6	Patterson No 1	75.00

The following were sold to the following

\$10.00	No 2 Where there's a book to George Hanson, Olivet College, Olivet, Michigan
30.00	No 6A Patterson No 2 b/w to Charles Hirschfeld, 677 Sparten, East Lansing, Mich
35.00	No 7 Calibanes to A. R. Butler, 218 River St., East Lansing, Michigan

Two checks covering the above are made out to your gallery or to me and countersigned to you.

I am sorry that we could not sell more, but this is good for us. I was going to tell Mr Shahn when I saw him Friday in East Lansing that I wish he would make some smaller representative prints in his matter which could be sold to colleges and such at nominal prices, but we talked of other items and I forgot it.

His visit here was a huge success. He mysteriously reflects greatness through humility, which is quite a trick these days. We feel very fortunate to have had him.

Do you still have a Calibane print? We would like to order one for our print collection. Triple Dip got the student vote for purchase but we can't afford a \$75.00 print, but the Calibanes would be fine. You can send it along in a heavy mailing tube, rolled, please, because we plan to frame it without a mat so the edges will show and it is too large to send flat. Please include the bill.

THE KING by Jack Levine, ordered last summer, has not arrived, although you mentioned sending a duplicate on 2 November. It is a lithograph.

Attached is a snap picture of the pastel landscape which I mentioned. It was done by an old man in Detroit or Kalamazoo about 1900, evidently in a style of about 1850. It is quite handsome and with some touching up could be all right. I am planning to be in New York for the Christmas recess and will bring this and another primitive painting to show you if you are going to be in the city at that time.

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Riff's

POST OFFICE BOX 2066
LONGVIEW, TEXAS

December 22, 1953

Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Miss Halpert:

Please correct me if I am wrong. The Downtown Gallery is the source which furnishes Gilbert Lang's Frost Brothers, San Antonio, with its contemporary paintings.

If this is so, I wonder if it is possible that we, here at Riff's, could talk about the same arrangement with you people? Riff's, I might add, are the same type of high fashion house, though smaller, as Frost Brothers.

We are in the center of an extremely prosperous oil community, starved for art in any form. May I hear from you soon and may I wish you the Joy of the Holiday Season.

Respectfully yours,

RIFF'S

Bill Ramsey
Bill Ramsey
Sales Promotion

ER/mo

BOOKS &

OLD & USED BOOKS, MANUSCRIPTS, ETC.
PAINTINGS & ENGRAVINGS, BOUGHT & SOLD
Associated with BALDWIN'S BOOK BARN
R. D. 5, Lempe Rd., WEST CHESTER, Pa.



THINGS

ANTIQUE & MODERN, RARE & CURIOUS
FROM ALL PARTS OF THE WORLD
103 West 12 St., WILMINGTON, Del.
Phone: WILMINGTON 4-7289 (Day & Night)

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24th November, 1953

Mrs. E. G. Halpert,
The Downtown Gallery,
32 East 51 St., N.Y.C.

Dear Mrs. Halpert,

Thank you for your welcome letter
re my Harnett painting.

I'm a little chary of entrusting it to the
'tender mercies' of public transportation right now.
Normally I would offer to drive up to town
and bring the canvas along in my station wagon.
but we're busy readying a 3 weeks' sale series,
starting next Sunday with a cocktail party
for the Press, radio & TV - then running for 2 weeks
on "Books", followed by a week on "Things".

Is there any chance of your coming to Wilmington?
It's only 2 hours by train: 2 1/2 by road, on the Turnpike.

I should tell you that Mr. E. S. Hewitt of Hewitt Galleries
came to see the Harnett in the early summer, and he
sent a close-up of the painting to Mr. Alfred Frankenstein.

A Miss Vivian Campbell of Life Magazine art dept.
photographed it in May: I was under the impression
that she intended telling you about it.

I offered it to Mr. Rathbone at St Louis, for \$2,000, but
he declined it "as they already had the one Harnett".

The painting is in fine condition: has never been cleaned,
and has an excellent signature.

I look forward to hearing from you soon.

Yours very sincerely,

Arthur T. Dobbs

P.S. Thought it better that you should know
all the foregoing - also that Time's Oscar strings
said the magazine would run a story on the
find - after expert verification. A

November 23, 1953

Mr. Joseph E. Gold
Suite 1301 Finance Building
1428 Penn Square
Philadelphia 2, Pennsylvania

Dear Mr. Gold:

The attached copy of my letter to Albert Gold is
self explanatory.

It is very generous of you to assume the responsi-
bility, but I am sure that you will find the example
that you want for your collection, and will be very
happy to own another Marin. As a matter of fact, we
would consider taking the smaller painting as part
payment if you so desire.

If you plan to be in New York within the next two
weeks, may I suggest that you set a specific date
for December 8th, when we open our Christmas
exhibition of paintings by "American Masters"
priced from \$100 to \$600. This is an unprecedented
event and will include some extraordinary "bargains"
by the ten artists associated with the gallery and
others whose work I have purchased for this occasion.
I hope that you and Mrs. Gold can make it on that
day when everything will be put on view. We are
not showing any of the exhibits prior to December
8th.

I look forward to seeing you and Mrs. Gold. My
best regards.

Sincerely yours

EGH1a

November 17, 1953

Mr. Harvard A. Johnson, Director
The Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Minneapolis

Dear Harvy,

I am taking Sunday off by attacking the largest file of correspondence outside of the Ford Foundation charity request files.

First, I want to tell you how deeply appreciative I am for all the kindnesses extended to me during my visit in Minneapolis. You and Elizabeth were perfectly wonderful and I hope I did not bore you to tears with my "pro-Americanism". I hope too that you were not too annoyed with my outspoken jurying of members of your staff. I suppose I should have looked at the names and kept my trap shut.

Enclosed you will find the material I mentioned in connection with the Ford Foundation. You will note that a good many local museum people and the Federation of Arts had received copies before the meeting that was held at the Museum of Modern Art to discuss ways and means of proposing a large plan including some of these ideas to the Ford Foundation. Nothing has been done subsequently so that you are free to use the material as you see fit. I thought that you would be amused with a copy of the letter I sent to the Federation of Arts when Whiting was in charge, way back in 1932. Although I was not very successful, but this seems to show some sort of persistence.

For the moment the paintings available from the Lowenthal collection for public institutions are as follows, but there will be another group for 1954, as the Lowenthals can deduct only so much per annum.

John Atherton	Tempera	Barn Detail	12x15"
Milton Avery	Oil Gouache	Baby Rooster	32x44 21x30
Raymond Breinin	Oil	At Golgotha	49x30

November 19, 1963

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Jerry:

We sure did look out in LOOK and all I can say is that the art world characters are not as photogenic as the Hollywood boys and girls. However, it is nice that we have made the grade and are respected citizens after all.

As for the Harnetts, you asked me to scream and I am ready to do so.. You surely cleaned us out and there are many visitors clammering even for those that Frankenstein did not consider authentic. I hope that you indicated on the labels the so called questionable items as referred to in Frankenstein's book, so that nobody can be misled.

And which one are you keeping for Dallas or am I being crude?

My best regards.

Sincerely yours

EGH1a

November 24, 1953

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Mr. Porter McGray
Museum of Modern Art
11 West 53 Street
New York, N. Y

Dear Mr. McGray:

Now that you are back from your vacation -- and I hope it was a mighty pleasant one -- no doubt Alfred Barr spoke to you about the Kuniyoshi exhibition which had been promised to the National Gallery of Modern Art in Tokyo for the month of March, and to Osaka following immediately. The Mainichi Newspapers through Chuze Horiguchi, Chief, Special Project Dept. is sponsoring the exhibition and is underwriting all the expense involved.

I have had considerable correspondence from Tokyo and should like to turn this over to you if this undertaking is to be transferred to the museum.

Wont you please let me know.

Sincerely yours

EGH:la

November 24, 1963

Mr. Robert Straus
Straus-Frank Company
Houston, Texas

Dear Bob:

I was delighted to hear the news about Kim Walter and that both Carol and he are doing well. Give my best to Carol, and my congratulations to you. I cannot wait to see you both and hope this time you will leave at least one evening open so that we can have a good gab-feat.

Wait until you see the Marin exhibition. John and I spent days and days working on the list, and selecting a truly outstanding cross section of Marin's work, illustrating the many phases, subjects and moods. If the exhibition does not knock Houston for a loop, just soak the paintings in oil.

Frankly, I was very puzzled by the reference to Aline Louchheim's visit. So far I have heard no report at this end, but before Aline left, I spent several hours with her and -- believe it or not-- devoted most of the time to Houston, which to me personally, is the most interesting area in the State. During my visit I was impressed, particularly with the spirit of the young generation, with the tremendous development and individuality of the architecture and the vastly growing interest in art. I also pointed out during the conversation that without question, you were the outstanding collector of American art in the State of Texas, and were doing the most significant, and most courageous job of all. Did anything happen to irritate Aline during her visit? I am really very curious and shall try to find out tactfully what, if anything, created any reaction but the best. In any event, we will discuss this when you are here.

I want to congratulate you on having Lee Malone as the Director. I too expect big things from Houston.

And so, until December 1st. My best to Carol.

Sincerely yours

EGH:la

November 2, 1953

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Mr. E. D. Hollinshead, Vice President
525 William Penn Place Corporation
525 William Penn Place
Pittsburgh, Pennsylvania

Dear Mr. Hollinshead:

About a year ago Charles Sheeler visited your plant and made a sketch in preparation for a mural design.

At that time it was agreed that a \$500 payment would be made for this sketch and would eventually be applied, if and when the final commission was agreed upon.

At the suggestion of Mr. Harrison I am sending you the bill for this amount pending any further arrangement.

Sincerely yours

EGHla

November 25, 1963

Mr. Charles Alan, Director
The Alan Gallery
32 East 68 Street
New York, N. Y.

Dear Charles:

The Welfare accounting is enclosed. The undetermined \$192 refers to the first month or so when the allocation was not made in the ledger and rather than go through a long bookkeeping process we just decided to throw this amount in.

I do not think it advisable to give this accounting to the members of the committee, as I would consider it rather confidential. I made up the same list for the artist with this gallery and it seems advisable to have a meeting of your committee with two members of this group present so that the final distribution of the funds can be made. Everyone here seems to prefer a refund. The gallery's contribution can be transferred to the Foundation, which, according to the attorney, is the logical way of handling it, as I do not want the money and it cannot go back to the gallery in any event.

Sincerely yours

EGH:la

November 20, 1963

Mr. Stephen A. Jarislowsky
168 Beverley Avenue
Mount Royal, P. Q. Canada

Dear Mr. Jarislowsky:

John Marin referred your letter to me.

Before we make any final decision regarding the purchase of the books, may I suggest that you send us on consignment five copies of the special edition and ten of the regular edition. We want to experiment with an idea and perhaps within a month or so we shall be in a better position to make arrangements about outside purchases.

We would expect to pay \$12.80 per copy for the regular edition and \$30 for the special.

Please let me know whether this arrangement, which you say you like equally as well, is satisfactory on this trial bases.

Sincerely yours

EGHla

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128 -

THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON 5, TEXAS

LEE H. B. MALONE, DIRECTOR
JAMES CHILLMAN, JR., CONSULTANT

FRANCIS G. COATES, PRESIDENT
MRS. JOHN H. BLAFFER, VICE PRESIDENT
MRS. JOHN P. BULLINGTON, SECRETARY
THEODORE E. SWICART, TREASURER

November 11, 1953

Miss Edith Halpert, Director
Downtown Galleries
32 East 51st St.
New York, N.Y.

Dear Edith:

We are somewhat concerned with the time element for national publicity for our forthcoming JOHN MARIN MEMORIAL EXHIBITION.

Would you be able to contact the art magazines in New York ie. Art Digest, Art News, Pictures on Exhibit etc. and the New York Times and Tribune and any others you feel might be interested? You would have the necessary data and photographs on hand and since the date is so late, perhaps you could work directly with them to have this important show covered.

With kindest regards and thanks for your constant help.

Yours very sincerely,


Lee Malone
Director

LM/mj

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THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNAHILL, *Vice-President* - MRS. EOSEL B. FORD - K. T. KELLER

EDGAR P. RICHARDSON, *Director*

WM. A. BUSTICK, *Secretary & Bus. Mgr.*

November 20, 1953

Dear Mrs. Halpert:

It was good to get your letter and to learn the title of the Demuth. Could you have the picture sent to us by Air Freight? That seems to come through, while all shipments of Express by Air or Railway are stopped. If Air Freight is not convenient, Motor Truck will do it. Larry is very anxious to see it here.

I am borrowing the whole Fleischman group of Marin in January for our retrospective Marin memorial show, the dates of which are January 5 to 31st. I shall leave it to you to select the things you want to suggest to Larry and fill in gaps in the series. We ought to have, to make it successful, approximately twelve pictures of water color size.

The Shahn and Davis show would be from March 9 to April 11 and we shall want three works of each (four would be better but I don't want to ask too much).

We shall, of course, pay all expenses of transportation and insurance for these two shows and I shall count on something very handsome. Would it be possible for you to ship the Marins as soon after December 28th, and the Shahn and Davis about March 1st? If you have any photographs, one or two copies for publicity would be helpful if they are available.

The Fleischmans are very delighted with their little Shahn and the Demuth water color, which is certainly a beauty.

It was a great pleasure to see you and to see what a handsome private collection you have upstairs over the gallery. I remember that breakfast with great pleasure.

Sincerely yours,

E. P. Richardson

Mrs. Edith G. Halpert,
Director
Downtown Gallery
32 E. 51st Street
New York City 22

E. P. Richardson,
Director

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RICHARD S. DAVIS
WAYZATA 5, MINNESOTA

23 November 1953

Dear Mrs. Halpert:

Thank you very much for your letter of November 18.

Neither Phyllis nor I thought you were chauvinistic about American art. But of course we know what you personally have done for it and realize what a struggle it has been. The real trouble is that no other dealer handles American art of the interest of your group, all of whom we both admire.

That brings me to something I meant to ask you. Do you have any large drawing or watercolor by Stuart Davis? I don't remember seeing any but rather imagine he must make some as occasional studies. As soon as you have time, I would also appreciate your letting us know the dimensions, including depth, of the relief by Zorach.

Sincerely,

Richard S. Davis

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 21st Street
New York 22, New York

RSD:er

*width 36"
thick 4"
high in largest dimension 18"
2500*

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November 16, 1953

Mr. Richard S. Davis
Locust Hill Farm
Wayzata 3, Minnesota

Dear Mr. Davis:

This is a belated bread and butter letter in appreciation of your many kindnesses during my visit in Minneapolis. I so enjoyed seeing you, meeting Mrs. Davis and getting a first hand view of your house and the collection. Everything was impressive.

In retrospect, I realize that I was somewhat persistent in my concentration on American art but once again I want to explain that it is not a purely chauvinistic approach. My resentment is based largely on the fact that in some locales the American artist is not given a chance in the concentration on foreign works of art. My only desire is to see a fair deal and a combination of both with a selection naturally based on quality. If the Americans cannot hold up I shall retire gracefully. This applies not only to private collections, but also to institutions which could easily set aside a small percentage of the annual purchase funds for the work of major American artists, as a natural balance for the local group which, by all means, be supported by the institution.

If this sounds like a treatise on the subject, please forgive me, but I do feel that I owe you an explanation.

Furthermore, to lend a sales touch, I am enclosing a photograph of the Zorach relief both he and I mentioned in relation to your fire-place.

Once again I do want to express my deep appreciation for your many kindnesses. My best regards to Mrs. Davis.

Sincerely yours

EGHla

2500-

November 2, 1953

Count Hampus Morner
#1 Cornell Street
Scarsdale, New York

Dear Count Morner:

I was grateful indeed when you sent us a check on account some months ago, and was hoping that you would continue regularly in the future.

As you probably know, Lawrence is among the artists who was in the group taken over by the Alan Gallery. I have until the first of December to clear all the accounts and am writing to ask whether you would not extend us the courtesy of sending a check at your earliest convenience.

I shall be most grateful.

Sincerely yours

EGH:la

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November 24, 1953

Miss Katharine Kuh, Assoc. Curator
The Art Institute of Chicago
Chicago 3, Illinois

Dear Katharine:

How did you make out on your return trip? I finally settled for a train to Chicago and a flight from Chicago to New York, but since it was Sunday and I was a dead pigeon, I went right through without stopping off to see the Museum. One of these days I shall make a special trip and spend a few days quietly in Chicago getting better acquainted with the collections.

You asked me to send you a photograph of the new Shahne, which are now being mailed to you under separate cover. "Cybernetics" is at the Whitney Museum in its current exhibition, but the other two have been tucked away for private showing here.

I am so glad to have had the occasion to really chat with you and to get to know you after these many years of indirect association. When you are next in New York I hope you will come in for a drink.

My best regards.

Sincerely yours

EGHla

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United States Steel Corporation

71 Broadway, New York 6, N.Y.



November 27, 1953

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I have your letter of November 24th in which you stated you were enclosing an announcement of your current exhibition which will continue until December 5th.

This announcement was not enclosed with your letter and, so that I may refer this to the proper people here, I would appreciate your sending this to me.

Yours very truly,

H. W. Reith, Manager
Office Service Division

HWR:eg

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November 28, 1953

Mr. Karsten Larsen
Finlands Vicekonsul
Aalesund, Finland

Dear Mr. Larsen:

I was very pleased with your letter of November 13th.

The painting by Charles Sheeler entitled "Wind, Sea and Sails" was among the many examples of American art loaned to the American Embassy in Oslo. Unfortunately there is no color reproduction of it in the States, but I am enclosing a photograph, together with biographical notes on the artist so that you may become better acquainted with his work.

Because of the prohibitive cost involved, we have few color plates of contemporary paintings, but if I find any other examples of Sheeler's work reproduced in color, I shall send copies to you. Two important publications have appeared, both of which --unfortunately -- are out of print. One is a catalogue published by the Museum of Modern Art of New York on the occasion of his retrospective exhibition in 1939. The other is a book written by the late Constance Rouark incorporating much more information about the artist. Perhaps the library in your town has the publications on file.

If there is any other information you desire, please communicate with me.

Sincerely yours

EGHla

November 23, 1953

Mr. Paul K. Walker, President
Springville High School Art Association
Springville, Utah

Dear Mr. Walker:

On May 26, Mr. Charles Alan, then associated with this gallery, wrote to you regarding the Carroll Clear painting "Septuagenarian" which reached us in damaged condition.

This was subsequently restored as Mr. Alan needs it for an exhibition opening very shortly, but thus far no communication has been received from your adjuster. Therefore I am suggesting to Mr. Alan, now the agent for Clear, that he send you the bill in accordance with his letter of May 26th. You may also refer to a letter from Mr. Johnson of Budworth & Sons, who communicated with you at the same time.

Sincerely yours

ENCLOSURE
Copy to Mr. Alan

rior to publishing information regarding sales transactions. assemblers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

November 4, 1953

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Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

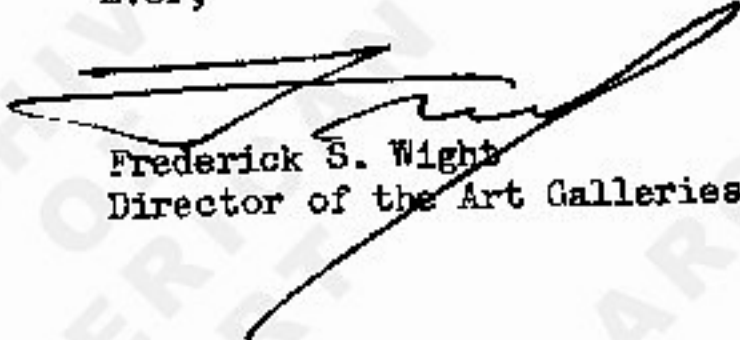
Our letters crossed; mine told you that we had decided to postpone our Sheeler Retrospective until the Autumn of 1954. Do go ahead by all means with plans for your Sheeler show for Florida, bearing in mind that our borrowing will come later.

Last night I talked with the De Young Museum; they could not have collaborated next Spring, and are definitely going along in the Autumn of '54. This is heartening.

I shall certainly see you before we have to take our next step, but I do wish you would be giving thought to the choice of two more collaborating institutions.

With best wishes,

Ever,



Frederick S. Wight
Director of the Art Galleries

FSW:jd

November 24, 1953

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Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

For no good reason at all, I just thought of the Detroit Art Institute and the Houston or Dallas Museum for the Sheeler show. If I get any further ideas I shall communicate with you although there is a tremendous amount of time before we really have to go to bat.

Meanwhile, I am hoping that you will be in town to discuss this and just to chat on general principles and to get low-down on the California situation, other than the weather.

My best regards.

Sincerely yours

EGH:la

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138-07A Jewel Ave.

Flushing, Long Island

Nov. 29, 1953

Downtown Gallery

32 East 51st Street

New York, N.Y.

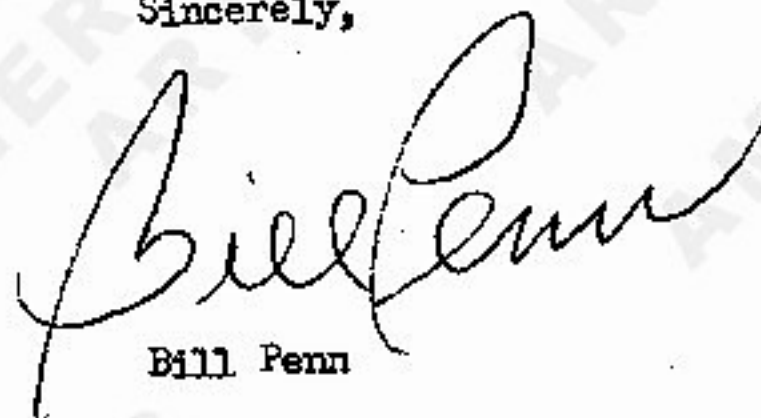
Dear Sirs,

I am an actor currently playing Richard Whorf's son in the Broadway hit "Fifth Season." I am also an actor-artist, currently included in the exhibition at The City Center.

I would like to know if you will allow me to submit some of my work to you for consideration in your future hangings.

Thank you for your attention and I trust that I will hear from you concerning your policies.

Sincerely,

A handwritten signature in cursive script, reading "Bill Penn". The signature is fluid and stylized, with the first and last letters of each name being capitalized and prominent.

Bill Penn

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

20 November 1953

Dear Mrs. Halpert:

I am writing to say how much Phyllis and I enjoyed your very brief visit. I very much hope to see you in New York before long and plan to report on the success of Shahn's visit at that time.

I sincerely believe that he was pleased with the exhibition, which has attracted a great deal of attention. I feel very grateful to you for both your advice and generosity. In fact I cannot remember when I have found the organization of an exhibition of any size so simple.

We plan to return your two loans via Budworth as soon as possible after the close of the exhibition on December 6. At the same time, we plan to return Mr. Harris's loan.

I am immensely interested in what you said about Mr. Harris's gifts. Therefore, I hope that you can arrange for me to meet him on the occasion of my next visit to New York. I personally prefer BEATITUDES to all the other paintings in the exhibition, with the possible exception of SILENT MUSIC.

With renewed thanks and very best wishes,

Sincerely,

Richard S. Davis
Richard S. Davis
Senior Curator

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

RSD:er

70L
November 24, 1953

Mr. Howard Bunn
Bakelite Company
30 East 42 Street
New York, N. Y.

Dear Mr. Bunn:

At the suggestion of Mr. Leo Guthman, I sent you an announcement of our current exhibition "Art in the Office". No doubt you saw the article which appeared in the New York Times November 16th, and in the current issue of Business Week.

In recent years, because of the increased interest as well as the tax deduction angle, many corporations and business men have purchased fine works of art for use in their trade publications, advertising and as Christmas cards, or for decoration in the offices. This tendency has been growing very rapidly and we have set up for this reason a special department equipped to work with business organizations. We have a wide variety of paintings and sculpture by the outstanding artists in America, as well as by the younger artists we consider potentially important. There is a wide range of subject matter and price.

Would you come in so that I may have an opportunity to show you a cross section of the material and to make some suggestions in connection with acquisition or reproduction rights. I look forward to meeting you.

Sincerely yours

EGH:la

MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

NOVEMBER 30, 1953

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MRS. EDITH HALPERT
DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

I AM VERY SORRY ABOUT THE DAMAGE TO THE O'KEEFFE PAINTING. I NOTE FROM OUR RECEIPT THAT WE REPORTED WHEN WE RECEIVED THE PAINTING - "PAINT CHIPPED UPPER LEFT". IT WOULD SEEM THAT THERE HAS BEEN MORE DAMAGE ON THE RETURN TRIP. I HAVE REPORTED THE MATTER TO OUR INSURANCE AGENT AND THEY WILL, IN TURN, HAVE THEIR ADJUSTOR INSPECT THE PAINTING IN A VERY FEW DAYS.

I WAS VERY MUCH TOUCHED THAT YOU TOOK THE TROUBLE TO WRITE SUCH A NICE NOTE ABOUT THE BIENNIAL, AND ABOUT MY FORWARD. IT ALWAYS HELPS TO RECEIVE A WORD OF PRAISE NOW AND THEN.

SINCERELY YOURS,

Eva Ingersoll Gatling

EIG:M

November 2, 1953

Mr. Edgar Schenck, Director
The Albright Art Gallery
Buffalo, New York

Dear Edgar:

I was hoping that you would take the longest possible way to Corning by going via New York City and then I would have the pleasure of seeing you. In any event, I hope you had a lot of fun with all the boys and girls.

The Syracuse Museum catalogue has just reached me, and I am very much impressed. There was one item that rather surprised me, and I am writing to ask whether you have a photograph of the painting by John Marin called "Movement Boats, Sea, Rocks and Sky, Maine". Since we have no record of this picture in our very complete books, I shall be grateful for a print, together with any information that you may have in connection with it. You know how eager I am to keep the data complete, so that future historians will not have to crawl attics, etc., and knock themselves out in research.

Did Mrs. Schneck like the small Shahn? I just remembered that we had sent it on to you for consideration, and that our Christmas show is to open early in December.

I would strongly suggest that you steal, borrow or make enough dough to make a selection from the forthcoming Christmas show, which will include some really remarkable examples very complete in content, at prices from \$500 and less. This year we are really going to town and a smart museum would buy the entire collection, particularly examples by artists not represented, so that a room of little masterpieces would fill the gaps. You may recall my talking to you about this.

Perhaps this will tempt you to pay us a visit early next month.

My very best regards.

Sincerely yours

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

Have seen Liberty and have put her
in the Stage Coach Inn and I am sure that we
were wise to get her although I agree with you
the early primitive things appeal to me more.

I also had enough money and I do not see
how or why so that I have sent the check to
Hewett.

Terribly busy here but the weather is
glorious,

My love and thanks to you,

Affectionately

Nov. 19th. [1953]

Electro-

100.
378.51 300

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON 5, TEXAS

LEE H. B. MALONE, DIRECTOR
JAMES CHILLMAN, JR., CONSULTANT

FRANCIS G. COATES, PRESIDENT
MRS. JOHN H. BLAFFEN, VICE PRESIDENT
MRS. JOHN P. BULLINGTON, SECRETARY
THEODORE E. SWIGART, TREASURER

November 18, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Edith:

We are holding an informal reception Sunday, November 29, from 4:00 to 6:00 p.m. at the museum for the opening of the John Marin Retrospective exhibition. Since you have been so very helpful in making this show possible we hope that you will be able to be with us for this occasion.

Our exhibition will run through January 3 and if it is not possible for you to be in Houston for the opening we would like very much to have you come and visit us sometime before the closing date.

Very sincerely yours,



Lee Malone
Director

LM:v

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November 3, 1953

Dear Mrs Halpert:

So sorry that I didn't get around to answering your letter sooner.

However, you mentioned that you still had an interest in the artists formerly in your gallery, so if you would like to make a selection and send it on, we should be very happy.

As you know our budget is modest but our enjoyment is great. Thanks so much for always keeping us ⁱⁿ mind.

Sincerely,

Martin L Weiss
Martin L Weiss

407 South Hope Street
Los Angeles 17

*Mary - Brydson
Katz - Scholten
Kunst. Council
Pension Artist. Reg.*

November 24, 1963

Mr. Reidar Revold
Kunstneres Hus
Vergelandsveien 17
Oslo, Norway

Dear Mr. Revold:

At the suggestion of William Zorach, via Miss Doris Meltzer, I am writing to you in connection with an exhibition of watercolors by the former. Biographical notes are enclosed. You will note that he is considered among the outstanding artists in America. There are a number of publications devoted to him and his work, both in the watercolor medium and in sculpture, is owned by a number of museums and the major American collectors.

We can send you twenty-five or more watercolors unframed and unmatted for exhibition in the very near future. These can be sent by air freight in order to save expense and to give you sufficient time to arrange for the most appropriate presentation.

The American Embassy in Oslo has an example of Zorach's sculpture included in the group of outstanding examples by American artists, and perhaps you can arrange with Mrs. Strong for some special promotion. I shall be glad to do anything possible at this end to assist with the exhibition. Please let me know what I can do.

And, will you be good enough to advise me as to the shipping date, the number of paintings and whatever additional material you require.

It will be a great pleasure to work with you.

Sincerely yours

EGHla

Business Office
11 Andrew Street, Springfield 9, Mass.

Editorial Office
Weston Road, Cannondale, Conn.

ART IN AMERICA

An Illustrated Art Magazine, founded in 1913
by FREDERIC FAIRCHILD SHERMAN

Editor
JEAN LIPMAN

Business Manager
EVERETT H. POND

Advertising
ANNE MEYERING

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DUNCAN PHILLIPS
EDGAR P. RICHARDSON
JAMES THRALL SOBY
GORDON WASHBURN
ALICE WINCHESTER
CARL ZIGROSSER

Cannondale, Connecticut

Nov. 13, 1953

Dear Edith,

Memorials will be fine for your article (asked Jimmie Flexner to do a different category, having asked him to do the memorials, so if you don't mind, just don't mention this to him if you should see him right now.)

I'll be delighted to have our advertising representative call on you - and thanks for the suggestion.

Sincerely,

Jean Lipman

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St., N.Y.C.

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LAW OFFICES
JOSEPH E. GOLD
SUITE 1301 FINANCE BUILDING
1428 SOUTH PENN SQUARE
PHILADELPHIA 2
RITTENHOUSE 8-3100

November 20, 1953

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Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

My cousin, Albert Gold, on behalf of The Philadelphia Art Alliance, wrote to you regarding a Marin show in this city. He has shown me your letter of November 16 stating the terms and conditions under which you would agree to this exhibition.

As you know, Mrs. Gold and I own an early Marin and we would like to buy another, especially if it would help to bring the show to the Art Alliance.

However, I cannot commit myself to a purchase without seeing the Marins that you have to exhibit and without knowing the price involved.

It may be that I may be in New York within the next two weeks. If I do come to New York, I shall be happy to call upon you with the hope that we can bring about this worthwhile project.

However, I do suggest that you give me some idea of the figure involved when you write to my cousin, Albert, and it might be well if you would indicate the period involved.

With kindest regards, I am,

Sincerely yours,

Joseph E. Gold
JOSEPH E. GOLD

JEG:LT

CC: Dorothy Kohl
Mr. Albert Gold

November 24, 1963

Mr. Harvard H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 6, Minnesota

Dear Harvey:

Several days ago I sent you a letter but forgot to enclose the expense account.

Because of my rather involved method of reaching Minneapolis via Iowa, and returning in an equally circuitous manner, I checked with the railroad station and found that the fare each way is \$80.61 for which I am enclosing a bill plus a few extras. I hope that you charged the election night festivities directly.

Insofar as the fee is concerned, I should like to accept it and turn it back toward the purchase fund. The two prints I bought were independent of this idea and I shall send you a check as soon as the bill reaches me. These are purely independent enthusiasms. I hope the prints reach me in time to use them for Christmas gifts.

Again my best regards to you and Elizabeth.

Sincerely yours

EGHla

ESTELLE MANDEL

AGENT FOR CREATIVE ARTISTS

47 EAST 60TH STREET
NEW YORK 21, N. Y.
REGENT 7-5062

November 12, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York City

Dear Edith:

Enclosed is my check for \$1250. in full
payment for Ben Shahn's portfolio of
drawings for Standard Oil Co.

The price was \$1500. and I have deducted
as agreed one half the commission of 33 and 1/3.

As you probably know, we have arranged
another assignment for Ben to do a cover
for Standard Oil, probably to be finished
before the end of this month. The price
will be at least \$1000 and possibly more
and Ben has agreed to it and as I believe
working on it now.

With best wishes,

Sincerely,



Estelle Mandel

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EBERHARD GIESE
KUNST UND ANTIQUITÄTEN

BERLIN W 80
KALCKREUTHSTR. 3
TEL. 24 23 64

28. Nov. 53

An
The Downtown Gallery
32 East 51 Street
NEW YORK 22, N.Y.
U S A

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sehr verehrte Frau Halpert,

aus einer berliner Sammlung kaufte ich in diesen Tagen die beiden nachstehenden Ölgemälde, deren Photos ich Ihnen beigelegt habe.

1. Seelandschaft von C.EATON, Ölgemälde auf Leinwand, Größe 69 cm : 105 cm; signiert C.Eaton ohne Datum.
Farbe des Wassers: zartgrün; Farbe des Himmels: schwach blauer Abendhimmel mit zart-rosa Wolkenfetzen.
Das Bild ist vollständig erhalten, ist vorzüglich in seiner technischen Manier und von großer dekorativer Wirkung.
2. Auenlandschaft von A.BIERSTADT, Ölgemälde auf Leinwand, Größe 28 cm : 37 cm; signiert A.Bierstadt 56.
Farbe des Himmels: gelblich-roter Abendhimmel mit der am Horizont untergehenden Sonne. Die Bäume am Wasser wirken auf dem Gemälde heller als auf dem Photo.
Das Bild ist in sehr gutem Zustand; ein meisterhaftes Stimmungsbild, das durch die großen Baumgruppen vor dem fein abgetönten Abendhimmel von außerordentlicher Wirkung ist. Das Bild wirkt keinesfalls düster und dunkel, wie es das Photo vielleicht vermuten lassen könnte.

Der Gesamtpreis für beide Bilder beträgt \$ 350,-- (U.S.-Dollar). In dem Preis eingeschlossen ist die Verpackung. Der Preis versteht sich ohne Fracht und Versicherung.

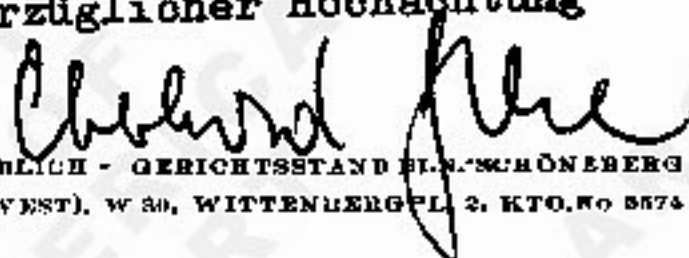
Das Gemälde von C.Eaton wurde vom Vorbesitzer etwa 1910 in U.S.A. erworben, während die Landschaft von A.Bierstadt seit etwa 70 Jahren in hiesigem Privatbesitz war und vordem auf einer Gemäldeausstellung in Deutschland gekauft wurde.

Ich wäre Ihnen sehr verbunden, liebe Frau Halpert, wenn Sie mir umgehend Bescheid wegen der beiden Bilder geben würden, damit ich disponieren kann.

Das seinerzeit an Sie gelieferte Gemälde von Harnett stammte aus einer kleinen Provinzsammlung, wurde vom Vorbesitzer etwa 1925 im Münchner Kunsthandel gekauft. Ich selbst erwarb das Bild 1947 aus dieser Sammlung in der Provinz.

Stets gern zu Ihrer Verfügung bin ich

mit vorzüglicher Hochachtung



Greenfield

Dear Miss Halpert:

Thank you very much for your letter about the
Kuniyoshi painting. I may be in New York
within the next few weeks and if I have an
opportunity I will stop in.

Sincerely yours,

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

November 2, 1953

MOUNT HOLYOKE COLLEGE
SOUTH HADLEY, MASSACHUSETTS

DEPARTMENT OF ART

November 3, 1953

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As I told you when I was in New York, I left your letter about Georgia O'Keeffe with President Ham. He seems to feel that since the service is now a religious one on Sunday, it would be inappropriate to award an honorary degree at that time. That makes Commencement the only possibility. Time was when we gave degrees on both occasions but apparently Mr. Ham no longer wishes to do it on Founder's Day.

I am terribly disappointed, as you can well imagine, with Miss O'Keeffe all persuaded to come it seems a shame not to take advantage of the opportunity, but I am afraid there is nothing we can do about it. I do appreciate your efforts in the matter and hope that it will be possible for her to come on some time in June.

I enjoyed seeing you and was glad to get a glimpse of the Kuniyoshi show.

Sincerely yours,

Marian Hayes

Marian Hayes, Chairman

MH:hr

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November 17, 1963

Burluk

Blue Horse 10/11/63 3/4

If you are interested, please let me know or you may write directly to the Lowenthals since you must be familiar with the pictures from the exhibition held and know the Lowenthals well enough to carry on from here. However, I shall be glad to follow your wishes in the matter.

Within a month or so I shall get started on the letters which I promised to you and will send them gradually as I assemble the various groups.

Once again my sincerest thanks for everything, and my best regards to you and Elizabeth.

Enclosed you will find the material I mentioned in connection with the Ford Foundation. You will note that a good many local museum people and the Federation of Arts had received copies before the meeting that was held at the Museum of Modern Art to discuss ways and means of proposing a large plan including some of these ideas to the Ford Foundation. Nothing has been done subsequently so that you are free to use the material as you see fit. I thought that you would be amused with a copy of the letter I sent to the Federation of Arts when Whiting was in charge, way back in 1938. Although I was not very successful, but this seems to show some sort of persistence.

EGHla

For the moment the paintings available from the Lowenthal collection for public institutions are as follows, but there will be another group for 1964, as the Lowenthals can deduct only so much per annum.

John Atherton	Tempera	Barn Detail	12x18"
Milton Avery	Oil	Booster	25x44
	Gouache		21x30
Raymond Brinnin	Oil	At Golgatha	49x30

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

November 4, 1953

Miss Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Miss Halpert:

Miss MacFarlane is out of town but I am sure she will agree with me that we will be happy to loan the Jewish Museum "Rebecca at the Well," by Mary Parke.

I enclose a photograph of that and photographs of two other pictures which I am glad to offer to you for this exhibit. One is "Peaceable Kingdom," which is one of the best examples of calligraphic art I have seen, done by a Dr. William Hallowell and dated 1865. The other is a "Biblical Scene," by Sophia Wetherbe, 1810, a combination of needlework and watercolor, a piece that reflects the Chinese origins of this type of thing and is a perennial favorite here.

I am delighted to know that the folk art has come back into its own at the Downtown Gallery and the next time I am in New York I will drop in to see it and, more particularly, to see you.

Most cordially yours,

LCJ:W
Enclosures

Louis C. Jones
Director

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THE MINNEAPOLIS SCHOOL OF ART

The School of the Minneapolis Society of Fine Arts • Founded 1886

200 East Twenty-fifth Street, Minneapolis 4, Minnesota

OFFICE OF THE DIRECTOR

November 19th, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Your prediction came true. Ben Shahn really stirred things up and started all of us thinking. He made a most significant contribution to the life of the school. We all realize that it is something of an effort for him to do this sort of thing but he should feel that the results are well worth the effort. He can make an important contribution this way which could not be accomplished in any other way.

I am perfectly aware that it was your encouragement which made this whole visit possible. I want you to know how much I appreciate your interest and help.

Much was accomplished along the lines that we have discussed. The exhibition has been most stimulating and many minds have been opened to the worth of our American painters. What you and Ben Shahn have started we hope can be carried on. Many, many thanks for all you did.

It was good to see you briefly here in Minneapolis. I must apologize for not doing more with you in spite of the many complications of our involved schedules. We hope you can come again when we can extend to you the true hospitality which we all felt.

With warm regards.

Cordially yours,

Bill Bryan

Wilhelmus B. Bryan
Director

WBB:oo

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November 17, 1963

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo 22, New York

Dear Edgar:

Indeed I received your check for \$50 and am enclosing the bill. There is no hurry about paying the balance. As for returning it, I think it would be a mistake, as sold paintings always irritate potential customers. While in this case it is an important example, the situation would merely be enhanced. Thus, I think it would be best if the Schencks spend Christmas Eve enjoying it.

I am sorry about the Syracuse Museum catalogue. Incidentally, when Mr. Kelleher was here, he suggested that I send you a photograph of a watercolor dated 1949 which he thought would appeal, not only to you, but to the committee. This happens to be one of my very great favorites and I would be happy to see "Tunk Mountain" representing Marin at Albright. However, I know your problem and am just sending it on as a mere routine matter. The price is \$3000.

I am looking forward to seeing you next month. At that time we will have cleared away the office furniture and gadgets now on display. What do you think of the idea? A catalogue is enclosed.

I have been thinking of this for some time as I think it opens up a new market for the younger artists, whose prices are in the lower figures, and for that reason will encourage business men to use fine works of art for decorating their offices, and deducting the amount as decorating expense, just like a rug or a desk. Once a business man gets bitten with the art bug he will go on toward bigger and better things and will become a collector, particularly when he knows all the other tax gimmicks which can be applied. In any event, I am hoping that it will direct attention to the middle age and young group.

My best regards to you and Mrs. Schenck.

Sincerely yours

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1 November, 1963
507 West Vernor Hwy
Detroit (1), Mich.

Edith G. Halpert, Director,
The Downtown Gallery
32 East 51st St.,
New York (22), N.Y.

Dear Mrs. Halpert :

The receipts which you sent together with your letter of October 16th are signed and enclosed. The delay in returning these forms was due to striking Express employees and no service until last week. Now all is in order, the pictures arrived in good condition last week. However, my watercolor in the Whitney Annual Watercolor, Spring 1963, seems to be missing... "La Mascarada". My accounts show no purchase; could you check that, please? Also, now for my own files, I would appreciate a listing of paintings sold from your gallery together with the names and addresses of those buyers. I believe it is quite important to know where one's work is located.

May I hear from you soon regarding this information? Do let me know when you plan to be in Detroit. I shall look forward to your visit.

Sincerely,

Donald Thane

GEORGE BURKE public relations

460 WEST 34TH STREET, NEW YORK 1, N. Y.

WISCONSIN 7-4700



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November 17, 1953

Mrs. E. G. Halbert
Downtown Gallery
32 East 51st Street
New York City

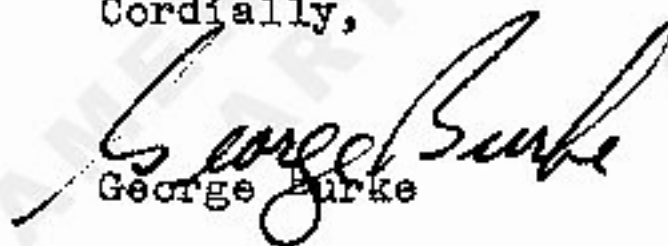
Dear Mrs. Halbert:

Per our telephone conversation. We would like to borrow a painting by Ben Shahn to be shown at the House of Cards art show at 170 Broadway.

We would like to have the painting for two weeks.

Please tell us the value of the painting so that we might insure it accordingly.

Cordially,


George Burke

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

November 24, 1953

Dear Mrs. Halpert,

Such an unfortunate set of circumstances;
a garbled telephone call, photos to Kansas City just relayed to
me - plus a week under the weather for me. I'm sorry.

After your superb conversation on the merits
of American painting, the Committee decided to cling to the
Europeans this year. This, however, I know is temporary and
I will fill in the background for this reasoning when I next see
you. Naturally, I was disappointed about the Shahn and Marins,
but there will be another chance.

I can't thank you enough for your kindness
which left its impression and I do want you to know how sad I
was that the two artists couldn't be included this year.

Always my best regards,

Yours sincerely,


Patrick J. Kelleher
Curator of Collections

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

PJK:pg

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November 2, 1953

Mr. Thomas V. Murphy, Editor
Office Management
212 Fifth Avenue
New York, N. Y.

Dear Mr. Murphy:

When I telephoned you several weeks ago at the suggestion of Otto Spaeth, you invited me to communicate with you whenever our new department was inaugurated.

I am now enclosing a publicity release which we are sending to the press in about ten days. The show should be a very important event as it is the first time that an art gallery has devoted its main exhibition room to an exhibition of this type, and it is also the first time that a leading designer and a leading art gallery has collaborated in bringing to the attention of the business executive the combination of fine furniture and fine art. Photographs will be available very shortly at Dunbar, and during the exhibition additional photographs will be made illustrating more fully the combination.

I shall be glad to accept any suggestions from you as to the material most suitable for your purpose. If you wish to send a representative to report on this show, we shall be very glad to cooperate, or if you would prefer to have a story prepared for you, this can be attended to promptly.

I do hope that you will come to see the exhibition. It will be so nice to meet you.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1953

Mr. Louis C. Jones, Director
New York State Historical Association
Fenimore House
Cooperstown, New York

Dear Mr. Jones:

Very shortly you will receive an official request from the Jewish Museum for the watercolor which you so kindly agreed to lend for the exhibition of Religious Genre to be held there during the month of January 1954. I am referring to "Rebecca At The Well" by Mary Park. Mrs. Stephen S. Clark has also consented to lend "Garden of Eden" and "Joseph and His Brethren" by Miss Wilson.

As I recall, you had many additional items which would fit into the category of the show. Aside from the "Peaceable Kingdom" from the Worcester Museum and the Albright Gallery; "Noah's Ark" from the Philadelphia Museum, all of which are by Hicks, we have located very few paintings in oil. Have you any in your collection that deal with the Old Testament and have you any other watercolors or velvets illustrating some episode appropriate in context? If so, would it be asking you too much to send me some photographs so that we can complete the plans for the exhibitions. A catalogue will be prepared, together with two introductions; one by Prof. Don Bigelow of Columbia University, relating to the religious angle; and another pertaining to the aesthetics (so called) contribution, to be written by me. Needless to say, I shall be most grateful for your cooperation and for any suggestions that you may have.

Incidentally, I do not know whether I wrote you previously to the effect that the Folk Art has been brought back to this gallery and is once more on display in the specially designed room on the first floor. We have some wonderful material that has been recalled from exhibition and removed from the warehouse, together with some new acquisitions which I think you will enjoy seeing.

In any event, it will be nice to have a visit with you. Do come in.

Sincerely yours

EGHla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

November 23, 1963

Mr. Arthur T. Dobbs
103 West 12 Street
Wilmington, Delaware

Dear Mr. Dobbs:

When I returned from a trip to Minneapolis and Iowa I found your very nice letter and photograph.

I am most appreciative of your cooperation in sending this to me. Indeed I would be interested in acquiring this painting depending on the condition and the price.

Would you consider sending it to us on approval if we pay the transportation charges. With Harnette particularly, it is difficult to judge the painting from a photograph. I seem to have no record of this specific example, although I have a rather complete file of the Harnette extant.

May I hear from you shortly. Again I want to thank you for calling this picture to my attention.

Sincerely yours

EGH1a

The Mainichi Newspapers

Tokyo, Japan

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Shipment will be made by boat when the exhibits are returned to the United States.

Expenses:

Expenses for collecting exhibits will be remitted by the Mainichi Newspapers upon receipt of your bill.

Packer or shipper (who may be the same person) shall prepay the packing charge, railway charge to the port of departure, and other expenses required for the transportation. The packer or shipper shall forward its bill to the chief of Special Project Dept., The Mainichi Newspapers, Tokyo, and it will be paid promptly after completion of necessary procedures with the Government.

Shipping bill of lading shall be made out to be paid upon arrival at Yokohama by the Mainichi Newspapers.

Expenses arising within Japan for the exhibition, including railway charges and insurance, will be paid by the Mainichi Newspapers.

Expenses required to return the exhibits to the United States, including shipping freight charge from Yokohama to San Francisco will be paid by the Mainichi Newspapers.

The shipping or packing company which will receive the returned exhibits shall prepay the railway charges and other necessary expenses for the forwarding of the paintings to the consignee and send its bill immediately to the chief of Special Project Dept., The Mainichi Newspapers, Tokyo. This will be paid promptly after completion of necessary procedures with the Government.

Expenses incurred in returning the exhibits to artists or owners from the consignee shall be included in the expenses for collecting exhibits. Expenses for collecting exhibits, therefore, included both collecting expenses and returning expenses. By doing so, payment can be made without having extra trouble.

Insurance:

Contract should be made with Japanese insurance company so that insurance charge can be paid in Yen. However, in case any damage made insurance be paid in dollars.

Other informations deemed necessary such as the period of insurance, with dates, transportation within the United States (by air or by railway), shall be informed to the Mainichi Newspapers.

TELEVISION AFFILIATE
KRON-TV

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.
GARFIELD 1-1112

RADIO AFFILIATE
KRON-FM

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November 14, 1953

Dear Mrs. Halpert -

I have just returned after three weeks' absence to find your letter of October 19, which was written the day before I left and was not forwarded. To my intense, not to say overwhelming regret, it is not the only letter that has been held for me; in fact, the pile is something enormous, and all of it has to be waded through and tidied up. Consequently I shall have to postpone answering your questions until things have shaken down a little, but I shall get at them just as soon as possible.

While on my travels I was shown a lovely little Harnett of which I expect to obtain photographs very shortly, and as soon as they come I shall send one on to you.

Best regards



Thompson

1117 Fifteenth St.

Waynesboro, Va.

Nov. 25, 1953

Mr. John Marin, Jr.

The Downtown Gallery

32 East 51st Street

New York, N. Y.

Dear Mr. Marin:

I hope you will excuse my delay in writing you about the two water-colors you sent to us on approval. I was taken to the hospital for an unexpected operation the day they arrived, and I am just beginning to get my affairs under control again.

We have decided to keep "Stonington Harbor - Deer Isle", and I am returning "Three Master No. 2" to you. I would like to take advantage of the deferred payment plan you suggested. Will it be agreeable with you if I pay \$900.00 as soon as I can complete the sale of some securities (which should not take more than about two weeks), and

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DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

November 20, 1953

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22

Dear Miss Halpert,

Inre: Damage Claim
O'Keeffe Paintings

I am pleased to enclose the below listed draft which is made payable to this museum and has been endorsed by the director so that you may use it to pay Haydenryk when satisfactory replacement of frames and the glazing has been accomplished:

No. DE33584 Dallas Texas November 5th
1953

Wm. H. McGee & Company, Inc.
marine underwriters
111 John Street, New York
Sun Insurance Office, Ltd.
payable through Corn Exchange
Bank and Trust Company
made to the order of
The Dallas Museum of Fine Arts
for the amount of \$97.25
(ninety-seven and 25/100 dollars)

Copy of this letter has been sent to the
framer.

Sincerely,

Jerry Harwell
Jerry Harwell, Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

November 9, 1953

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

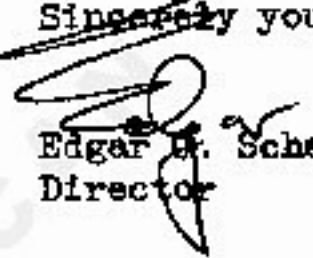
Dear Edith:

By this time you will have recieved the check for \$50 as an earnest of my sincere intentions on the Shahn. We love it! It fits perfectly in the house, and aside from that is a grand painting, anyway. Do you want it back for the Christmas show or do you want everything available for sale? I'll get you the rest of the dough within a couple of weeks.

By this time you'll also realize that the Syracuse Museum catalogue about the Marin, which I wish we did have, was a mistake. It's not ours, but was lent by the Whitney Museum.

Looking forward to seeing you early next month,

Sincerely yours,


Edgar H. Schenck
Director

ECS:eb

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OFFICE OF THE DIRECTOR

THE NATIONAL GALLERY OF CANADA
OTTAWA

November 6, 1953.

Dear Miss Halpert:

I have received your letter of November 2 in which you bring up the possibility of an exhibition of the work of Canadian artists in your Gallery. This is a matter which requires a little consideration, and I shall have to write to you again after I have had time to think about it myself and to consult others.

Yours sincerely,

Robert Hubbard

R. H. Hubbard,
Curator of Canadian Art.

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22, N.Y., U.S.A.

RHH/C

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 16, 1953

Senora Laura Topey-Figueroa
Galeria de Arte Mexicano
Milan #18
Mexico D. F. Mexico

Dear Senora Figueroa:

After our very pleasant meetings, I looked forward to hearing from you about the exhibition plans that we had discussed. I know that you stopped off in California but no doubt by this time you are well settled in your home in Mexico.

If you and Inez Amor are still considering the arrangement, will you please let me know at your earliest convenience.

I do want to tell you how much I enjoyed meeting you and I certainly hope that we will have occasion to get together in the very near future.

My best regards.

Sincerely yours

EGHLa

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November 2, 1963

Mr. Frank Perls
Frank Perls Gallery
380 North Camden Drive
Beverly Hills, California

Dear Frank:

Since there was some question in your mind
about the \$200 balance due us, I looked up
the records and find that that amount was
charged for Carroll Clear's "Carousel" on
April 1963. I hope this straightens out the
matter for you.

And, I hope too that you will be good enough
to return the balance of the prints, as we
have constant calls for those that you have
and are always eager to gratify every wish
of our clients. You know how thoughtful we
are.

I am sorry that you did not drop in to say
hello while you were in town. Come in to see
the new carpet.

My best regards.

Sincerely yours

EGH1a

The Mainichi Newspapers
Tokyo, Japan

November 23, 1953

Miss Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street,
New York 22, N.Y.,
U. S. A.

Dear Miss Halpert:

Allow me to express my deepest appreciation for your kind assistance toward holding the Kuniyoshi Art Exhibition in Japan.

As I mentioned to you in my previous correspondence, I wish to enclose detailed instructions for collection and shipping of works which will participate in the exhibition.

For your information: we have also sent one copy of the same instructions to Mrs. Kuniyoshi.

Since the exhibition is scheduled to be held from March 1, 1954, we wish to have the participating works here in Tokyo 20 days before the opening day, at the latest, considering the time required for making catalogues and other necessary preparations.

We will appreciate any advice or suggestions you wish to make that will make this exhibition a success.

Thanking you again for your kind cooperation.

Very truly yours,


CHUZO MORIGUCHI
Chief,
Special Project Dept.

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FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL DEPARTMENT

November 25, 1953

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I am still trying to get out from under after my three months' stay in Europe, but I assure you that I will visit your new show next week.

I have been extremely interested in your idea - so much so that I have discussed with the editors the possibility of a portfolio. Although we have many other ideas scheduled for next year's issues, there is a good possibility that we might do some on art in the offices. This seems to be a better bet for a portfolio than your "sales to males" which, I believe, would duplicate a trifle our previous portfolio on businessmen collectors.

I hope to see you very soon. Best regards.

Sincerely,

lw
Leo Lionni
Art Director

LL:NS

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November 1, 1933

Mrs. Ala Story

of the weathervanes are placed high on the wall above paintings in the form of a frieze and some of the other sculpture is placed on pedestals around the room. I am sure that if you would communicate with the packers you can get a pretty good idea of the cost. I shall be glad to talk the matter over with Hayes to get some form of estimate for pick up, packing and shipping one way. Your blanket policy no doubt carries over for such insurance automatically, so that there will be no additional charge except \$500 per crate for the Express Company. Also, if we do this sufficiently ahead we can send the shipment by fast freight which is far less expensive than straight Railway Express. Let me know how you feel about this.

I am very happy that you now possess the Ben Shahn painting and am enclosing the current valuation for your records and Mr. Ludington.

Sincerely yours,
Ala Story

Work for the American Academy of Arts and Letters for the month of January as well. With the exhibition we are planning here during the same month -- January -- of paintings removed from 1930 to 1933, we cannot send out a truly inclusive retrospective, although we have in our possession a number of his outstanding examples. I feel strongly that unless we can send you the greatest show possible, it would be better to wait until more of his pictures will be available, and I think you will agree in the wisdom of postponing the show. If, however, you would like to have a half dozen paintings sent to you immediately, paintings that we consider key examples of his career, I shall be glad to do so for your consideration.

EGHla

In the instance of crates, it would be necessary to ship them with the paintings and glass as we do not want to expose these pictures to any handling. Let me know your decision in the matter.

Regarding the Folk Art, a room of 30x30 would carry about forty paintings and twenty sculptures, provided that some



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November 9, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Edith:

We have noted with interest, the changes you have made in your establishment and I am sure that this will take alot of pressure from you and give you some leasure. It all sounds fine to me.

We consider the recently held Mid-Year Show a success and are going to repeat it. Charles Burchfield and Roy R. Neuberger are coming on the Jury. I had an idea in connection with this exhibit concerning the sale of pictures on "time," and I am wondering if you could send me the form which the Downtown Gallery used in that connection. As far as I know, this plan has never been used in a Museum in connection with an exhibit, but I do not see why it is not feasible. If we are unable to get one of the local banks to handle such transactions, as a public service, I think we can do it ourselves without running much of a risk.

Dorothy and I hope to get to New York one of these days and will certainly give you a ring.

Sincerely yours,


Jos. G. Butler,
Director

JGB:bj

Trustees: Mrs. Henry A. Butler, Dr. Arnold Elsassner, Judge John W. Ford, Mr. Wm. J. Hiechenek, Jr.,
Dr. Arthur B. McGraw, Mr. Wm. F. Mang, Jr., Mr. Jerold S. Meyer, Mr. W. W. Thurston.
Mrs. Fred Tod, Mr. A. M. Wuestler, Mr. Jas. L. Wick, Jr.
Director: Mr. Jos. G. Butler

November 2, 1953

Mr. Robert Carlen
Robert Carlen Gallery
323 South 16th Street
Philadelphia 2, Pennsylvania

Dear Bob:

I am enclosing my check for \$442.50 representing half interest in the purchases made on Saturday, October 31st at the Kaufman sale.

I am also enclosing a gallery check for the Guglielmi which I am sure you will not want half interest. I repurchased this for sentimental reasons and doubt that there will be a market for it for many years to come. If this is not agreeable to you, you can refund half of the amount.

Sincerely yours

EGH1a

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November 24, 1953

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Mr. Lee H. B. Malone, Director
The Museum of Fine Arts of Houston
Houston 5, Texas

Dear Lee:

There is nothing I would like better than attending an "informal" reception in Houston, but November 29th seems to be impossible for me as I am in the throes of assembling the most stupendous, normal, extraordinary and unprecedented Christmas exhibition which opens on December 7th.

However, I do hope to get down before the exhibition closes on January 3rd, if for no reason than to check up on the hanging and to see the new director. I usually take a vacation during the last two weeks of December and shall endeavor to travel via Houston enroute.

And so, I thank you for your very kind invitation. If there is anything I can do to aid and abet the success of the Marin show, do not hesitate to call on me. John Marin, Jr., and I are really very proud of the selection and hope that Houston "art Lovers" will respond accordingly.

My very best regards.

Sincerely yours

EGHla

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

November 13, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Last Friday Kim Walter Straus was born weighing 6 1/2 pounds.
Both Mother and child are in perfect shape.

Many thanks for the help that you are giving Lee Malone on the
Marin show. I hope they have a show in keeping with the great-
ness and dignity of the artist.

Aline Loucheim's visit to Houston I guess was quite a fiasco.
She and I didn't get along at all together. She didn't like Houston,
and in talking to people since she left, they don't care too much
about her. That is all too bad, because I really feel she doesn't
understand Houston, and neither does Houston understand her.
I look forward with interest to her articles about this part of
the country, but I am afraid of the worst.

Notwithstanding, I am most enthusiastic about the trend of art
in Houston, the great interest that is being generated daily, and
the qualitative thinking, viewing and collecting. One of these
days you are going to see big things in art appreciation, museums
and art collecting in the Houston area.

You will probably see the Strauses in New York around December 1,
and as usual, we look forward to seeing you.

Best regards,



RDS:pb

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purchaser is living, it can be assumed that the information
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Galería de Arte Mexicano
Milán 18
México, D. F.

35-20-84
13-87-61

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México, November 17th. 1953.

Mrs. Edith Halpert,
Downtown Galleries,
32 E. 51st. St.
New York City.

Dear Edith:

Forgive me for writing so late. My stay in California was longer than I expected.

It was a great pleasure meeting you in New York, and I enjoyed seeing you and your Gallery very much.

Concerning the exhibition of watercolours I wanted to have here, we will have to wait, because of previous commitments that were arranged during my absence; but I am still very much interested in having the exhibition here, and will let you know as soon as possible.

I am sending you the colour slides and photographs of the following paintings:

GUNTHER GERZSO	- "Omen", slide and black and white, - - - - -	\$ 400.00
"	" - "Vestige", slide and black and white. - - - - -	" 300.00
"	" - "Apotropaic Image", black and white.	" 400.00
LEONORA CARRINGTON.	- "La Piñata de Ur", color slide.	" 280.00
"	" - "Samain", black and white.	" 600.00
"	" - "The Appearance of a wild Beast", black and white.	\$600.00
"	" - "El Lugar del Tesoro", black and white.	\$ 600.00
ALFONSO MICHEL	- "Frutero", color slide.	\$ 230.00
"	" - "Volantín", black and white.	\$ 230.00
"	" - "Mangos", black and white.	\$ 230.00

These paintings are not necessarily the ones we would send you, because we may sell them in the meantime, but they will give you an idea of the artists work and what you may expect. Prices are in dollars, the net amount to us but you have a margin to sell them for more as they sell higher here also. Do please return the slides and photos to us.

All three artists are well established and known in the States, where many collectors have bought their paintings.

Please let me hear what you think of this selection as soon as possible.

With kind regards,

Sincerely yours,

Laura López Figueroa
Laura López Figueroa.

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BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Mrs Halpert
The Downton Gallery
53 East 51 St.
New York 22
(NY) (USA)

← Second fold here →

Sender's name and address:

IF ANYTHING IS ENCLOSED THIS LETTER
MAY BE SENT BY ORDINARY MAIL

THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON 5, TEXAS

LEE H. B. MALONE, DIRECTOR
JAMES CHILLMAN, JR., CONSULTANT

FRANCIS G. COATES, PRESIDENT
MRS. JOHN H. BLAFFER, VICE PRESIDENT
MRS. JOHN P. BULLINGTON, SECRETARY
THEODORE E. SWIGART, TREASURER

November 5, 1953

Miss Edith Halpert, Director
Downtown Galleries
32 East 51
New York

RE:

John Marin
Nov. 29 - Jan. 3
Pick-up date Nov. 16
(if possible)

Dear Edith:

It was a real treat to see you in New York last week and to share so many mutual enthusiasms with you.

I have already spoken to Warren Beach at Columbus and he is sending you 8 or 10 of the Marin water colors that I have asked for from there. I still believe that 38 or 40 pictures in all will be ideal for our installation and I am deeply appreciative of your good will in making this exhibition available to us. I spoke to Dorothy Norman on the telephone and she is going to write the Introduction to the catalog. Incidentally, we have decided on Sunday, Nov. 29 for the opening and will run through Jan. 3. Could you possibly come for the opening or any other time during the show?

I do hope that the pictures arrive by approximately Nov. 27 to give me adequate installation time. Would you be so good as to make the arrangements with Budworth for me in view of the time shortage.

With all best wishes and many thanks again.

Yours very sincerely,



Lee Malone
Director

LM:ve

P.S. It occurs to me that for the catalog we will want the complete list and sizes by Nov. 16.

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November 23, 1953

Miss Eva Ingersoll Gatling, Curator
Museum of Cranbrook Academy of Art
Bloomfield Hills, Michigan

Dear Miss Gatling:

Thank you for your nice letter.

In going through the catalogue I too was
convinced that you made a very good "beginning"
and was particularly pleased with your foreword.
It was a forthright and creative statement and
I hope it will stimulate other institutions to
think along the same lines.

I do hope that you will be in town in the very
near future. It will be so nice to see you again.

Sincerely yours

ECH1a

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

November 23, 1953

Mr. Albert Gold, Chairman
Water Color Committee
The Philadelphia Art Alliance
251 South 18th Street
Philadelphia 3, Pennsylvania

Dear Mr. Gold:

As you can well imagine, we are receiving daily requests from museums throughout the country for Marin exhibitions, but once again I repeat that I shall be glad to cooperate with you and the Philadelphia Art Alliance in a retrospective exhibition to be held from March 8th-April 5th. The show would include a cross section of his paintings, both in oil and in watercolor, as well as some drawings and prints, totalling between fifty and seventy-five pictures, depending on your requirements. This would of course exclude the set of etchings from which a selection could be made. As a matter of fact I think it would be much more advisable for your or your committee to come in to make the specific selection, with our cooperation, unless you prefer to have John Marin, Jr., and myself attend to this end of it.

Although in such instances we request a guarantee of a minimum of \$2500, in this instance -- particularly since the responsibility is placed in Dr. Gold's lap -- we would reduce the figure to \$1000. Furthermore, Dr. Gold could, if he wish, make his selection prior to the exhibition so that he would have the painting he wants specifically. This could be worked out without any difficulty I am sure.

Please let me know your decision in the matter at your earliest convenience so that we may make further plans accordingly.

Sincerely yours

EGHla
Copy to Dr. Gold

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

12820
Stephen A. Jarislowsky
168 Beverley Avenue
Mount Royal, P.Q.

November 26th, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Thank you for your letter of the 20th. I also refer to my writing to you of October 30th.

I see no objection to your plan to try iii. of my letter on the basis which you suggest on a one-month basis. That will give you an idea of the feasibility of the plan whereby you would sell the books on an agency basis.

Therefore consider this your authority to receive the following books from Messrs. Russell-Rutter Co., 461 Eighth Avenue, New York City where the books are now located:

10 volumes Regular Edition of John Marin -Portfolio
5 volumes Special Edition of do.

I regret to say that it be best that you contact Russell-Rutter yourself, as we have no offices in New York at this time. I believe that under the circumstances this is best as there can then be no mix-up.

You will understand of course that this is a trial arrangement and that of course we could not agree to this beyond the trial lot you request. I will be happy to hear further from you in this matter.

Sincerely yours,

Encl. Authorization for Messrs. Russell-Rutter

Stephen A. Jarislowsky

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MICHAEL STELLA
ATTORNEY AT LAW
175 MAIN STREET
WHITE PLAINS, N.Y.
WHITE PLAINS 9-2522

November 25, 1953

The Downtown Gallery
32 East 51st Street
New York, New York

Attention Mrs. Halpern

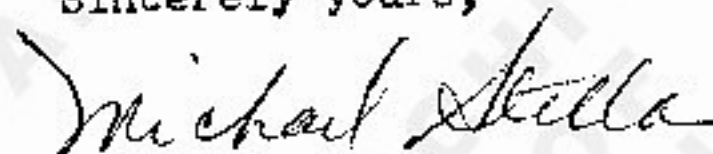
Dear Mrs. Halpern:

You will recall that the Truman Galleries borrowed some works of my uncle, Joseph Stella, from your gallery. Please inform me as to whether these works have been returned to you.

I have some forty odd works of Stella's collection which were used in a Westchester County exhibit. Before returning them to the warehouse, I would appreciate knowing whether you might be interested in exhibiting any of these.

Awaiting your early advises, I am,

Sincerely yours,



Michael Stella

MS/ac

November 21, 1952.

Dear Mrs. Watter:

The manager of the Restoration Department of Knoedler's is on jury duty, but the man who actually does the work advised me that, judging from the pictures we delivered to him, the price for cleaning would average about \$25.00. This applies to those actually smudged. Moreover, for cleaning the glass and replacing fresh backing, the price will average \$5.00 to \$7.50 depending on the size. In the group of nine I sent, only three require smudge cleaning. The others were not affected.

Nothing can be done about the velvets, which, unquestionably, have smudge effects because of the nature of the material. Mr. Fry states that any process applied to velvet will break the fabric, and any wet cleaning will remove the color. This applies also to the water colors which are fragile - where the paper is much too tender to touch.

In all these instances there will be a devaluation of the picture ranging from 25% on the water colors, which are already stained, to 50% on the velvets and paintings on silk.

When the balance of the pictures are delivered to Knoedler I shall talk to Mr. Fry and examine the pictures when completed to give you a detailed list.

I would suggest that you have the Philadelphia Trucking Company pick up the pictures and deliver them to Knoedler & Company, at 14 East 57th Street. The oils should be sent directly to Mr. Louis Pomerantz at 27 West 15th Street.

The entire group can eventually be returned to Pineville by truck. It will require about two months to complete the job, but the estimates can be furnished in advance.

Please let me know your decision in this matter.

Sincerely yours,

Mrs. Michael Watter,
1924 Rittenhouse Square,
Philadelphia, Pa.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 2, 1953

Mr. Maxim Karolik
Newport
Rhode Island

Dear Mr. Karolik:

In answer to a recent letter, Mr. Rossiter suggested that I carry out my plan to send a "heart-rending" letter. Here I am for the past hour trying to compose a letter that will rend the Karolik heart, and finally had to conclude that it was an impossible feat for me. A heart may be a heart may be a heart, but what point to rend yours with, is a serious problem.

To come to the point, I am helping Dr. Kayser of the Jewish Museum to organize a fascinating exhibition relating to Religious Genre in American Folk Art. I hate to confess that about the best painting in this category belongs to you. You may remember how I reacted when I saw Kraetus Field's "Garden of Eden" in both versions, when you invited me to the cellar vault of the Boston Museum. I understand that one of the versions is out on a tour in Europe, but that the other is a permanent part of the Museum Collection and is not available for a period of five years, under the conditions of the gift. Unless you, as the donor, decides to make a quiet exception.

Talking of hearts, mine will be broken completely if this picture were not included in the exhibition and I know that a word from you will make "The Garden of Eden" (in pictorial form) available. How about it?

The Worcester Museum, the Albright Gallery, the Philadelphia Museum and many private collectors are contributing to this exhibition and I am sure that when you see the list of paintings and sculpture to be included, you will realize that it is a very worthwhile exception to make. And so, I am sending this weeping plea to you. Mr. Rossiter will be glad to ship the picture if you give you consent.

And so, I shall be waiting breathlessly. My best regards.

Sincerely yours

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December 2, 1953

Mr. Donald Thrall
507 West Vernor Hwy
Detroit 1, Michigan

Dear Mr. Thrall:

For your information "La Mascorada" was selected from the Whitney exhibition to tour for a year, together with a good many other watercolors. As soon as it is to be returned we shall advise the Federation to ship the picture directly to you.

Sincerely yours

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
blinded after a reasonable search whether an artist or
chaser is living, it can be assumed that the information
be published 50 years after the date of sale.

page 2

We should be in town between December 22 and Jan 1 and if you care to make an appointment during that time I could show the paintings to you. I have just heard of another group of such items which I hope to see this week-end.

Thank you for letting us have the Shahn prints. They make a handsome exhibition. I augmented it with some war posters of Mr. Shahn's and some reproductions of his paintings and illustrated, or illuminated as Aline Leuchowicz has said, magazine articles.

I hope we can receive Calibanes before the Christmas rush and that I will be able to see you at Christmas.

The sold prints were delivered out the exhibition today.

Sincerely,
Vernon L. Bobbitt
Vernon L. Bobbitt
Chairman

PS: A lady has just come in to buy WHERE THERE'S A BOOK which is sold from the exhibition. If you have another print of it at \$10.00 you can send it along with our CALIBANES, and I will have her make a check out to you.

Vernon Bobbitt

Was this sold?

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Cahn

CAHN, SCHWARTZREICH & MATHIAS

ATTORNEYS

22 EAST 40TH STREET, NEW YORK 16, N.Y.

LEXINGTON 2-6660

CABLE ADDRESS
CASHMAY

JOSHUA BINION CAHN
SYLVAN SCHWARTZREICH
JAMES H. MATHIAS

November 10, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thank you very much for the additional appraisal
figures. Would you please send me another copy showing that
the valuation is made as of May 14, 1953 since the date of
death is the date that counts. I enclose certificate of letters
of administration.

Kindest regards.

Sincerely,

ph

JBC:lcs

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November 17, 1953

Mr. Milton Lowenthal
1150 Park Avenue
New York, N. Y.

Dear Mr. Lowenthal:

I am glad to give you the current market valuation on the following paintings:

Frederick Papadoff	Flowers in Vase	\$500.
Robert Gwathmey	Pick Until the Rain Hits	250.
Alexander Calder	High Sign	400.

Sincerely yours

EGHLa

CAHN, SCHWARTZREICH & MATHIAS

ATTORNEYS

22 EAST 40TH STREET, NEW YORK 16, N.Y.

LEXINGTON 2-6660

JOSHUA BINION CAHN
SYLVAN SCHWARTZREICH
JAMES H. MATHIAS

CABLE ADDRESS
CASHMAY

November 11, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Re: Estate of Yasuo Kuniyoshi

Dear Edith:

I enclose certificate of letters of administration in
the above Estate.

Sincerely,



Enc.
JBC:lcs

November 2, 1953

Dear Electra

Dear Electra

Just before I go off for Iowa and Minneapolis, (you and I certainly don't have the join the Navy to see the world). I want to dash off this letter to you. And incidentally, that sounds very much like the opening paragraph of an Electra Webb letter.

I am very pleased that you are going off to the Adirondacks. At least there will be no telephones and no unexpected visitors to interrupt your rest. I know this sounds presumptuous, but when you get back to New York, I wish you would visit a doctor who understands women like you and me and develops short cuts in connection with any illness. I hate to see you go through all these X-rays and painful reactions. I can say this, since in a recent publication called "How to obtain financial security and self confidence" I am referred to -- among other things -- as a motherly type.

Also, as a motherly type, I think that you should keep "Liberty" because it will add "self confidence" to the Shelburne Museum collection. I thought I told you the history of this object in some previous correspondence. In fact, I shall do so now:

Liberty was offered to me by a dealer from Baltimore in the early 30's for a very small sum of money. Because my personal taste turned to the highly simplified objects I turned it down but knew that Mrs. Juliana Force (then the director of the Metropolitan Museum) loved that type of object. The dealer took it to her and she purchased it instantly, for four times the amount requested. In time it became a very celebrated carving and the Index of American Design featured it in all its exhibitions. When Mrs. Force died, Herman

November 24, 1963

Mr. H. W. Reith
United States Steel Corporation
71 Broadway
New York, N. Y.

Dear Mr. Reith:

Enclosed you will find an announcement of our current exhibition which will continue until December 5th. This is in line with our program to encourage the use of fine works of art in and by industries.

I am particularly eager to show you the work of Charles Sheeler with whom Wallace Harrison has been negotiating in relation to a mural in your new building.

I should like to show you paintings produced by Sheeler over a period of years, dealing with the subject of Steel. We have two paintings in our possession at the present time, as well as a group of photographs of the paintings which were sold to museums and to private collections. A number of corporations have been using reproductions of important paintings in their trade publications, for their advertising, etc., or have commissioned artists to record specific elements in their industries.

If you prefer, I shall be very glad to call on you with the photograph books and give you further details about the arrangements made in such commissions or reproductions.

I look forward to the pleasure of meeting you.

Sincerely yours

EGH:la

November 17, 1953

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Mr. Norman A. Geske, Asst. Director
University Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Geske:

Quick like a flash, we shipped Kuniyoshi's painting "Forbidden Fruit" to the University of Nebraska. The color transparencies are now enclosed. The prices of the paintings are as follows:

Fakirs - 1951	32x50	\$6000.
Amazing Juggler 1952	40x65	7500.

For the reasons that I mentioned to you during your visit, the two other paintings are not being sent out for exhibition and are therefore available for your consideration at this moment if you decide to have one or the other sent to you for comparison with "Forbidden Fruit".

Continuing our conversation about "Spanish Soprano" we shall be very glad to accept it as credit against any of these new paintings. The bickering can follow when a decision is made in connection with the specific paintings you would like to have.

I cannot tell you how much I enjoyed seeing you and getting better acquainted. It was a very hectic period in the gallery because of the reorganization etc., and I hope that when you are next in town we can spend more time together in a more leisurely fashion.

Meanwhile, my very best regards.

Sincerely yours

EGH:la

November 19, 1953

Mr. Joseph G. Butler, Director
The Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

Forgive me for being a little slow on the trigger, but I was away for about ten days and am just about beginning to catch up with my correspondence.

Believe it or not, while we have been selling works of art on the installment plan for twenty-seven years we have never used any sort of form, maintaining what might be called an honor system.

Our arrangement in all such cases is a down payment of 20% with the balance payable in monthly installments determined at the time of sale, limiting the time to one year and frequently to six months. On the original bill we acknowledge the 20% down payment and indicate the amount of the regular installments. Each month we send a statement in the regular routine.

While we have had practically no losses in this connection, I doubt whether this would be the logical method for a public institution. May I suggest that you communicate with Otto Spaeth at 646 Park Avenue, Hotel Sulgrave, who has inaugurated a time payment system at his Meta-Mold Company in Cedarburg, Wisconsin, where he has been holding exhibitions and making a number of sales, some on the installment plan.

If there is any further information you desire in this connection, do not hesitate to get in touch with me.

I am so glad that you and Dorothy will be in New York soon. Do let me know ahead so that we can plan dinner at my house and have some other friends in.

My best regards.

Sincerely yours

EGHla

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November 17, 1953

Mr. Edgar P. Richardson, Director
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan

Dear Mr. Richardson:

Fortunately I did not learn about the Detroit embargo, as I left for Minneapolis the very day I saw you and when I returned advised O'Keeffe that the painting by Demuth had already been shipped. This was in connection with her request to withdraw the picture from sale as she had changed her mind. This is a characteristic of Miss O'Keeffe, but I love her just the same. She agreed however that Detroit was a very good spot for one of the great Demuths.

Just as soon as the embargo is lifted, either via Express or Air, I shall ship the picture to you promptly, so that you may have an opportunity to consider it.

Meanwhile, we have obtained from the Museum of Modern Art, the correct title of the Demuth which was exhibited as part of the Steiglitz Collection at the Museum, and a memorandum slip is enclosed.

I expect to hear from you regarding the Marin show -- in January -- and the Shahn and Davis group early in March -- to confirm the arrangement.

I cannot tell you how much I enjoyed seeing you and getting better acquainted during the last visit. I hope that I shall have the opportunity soon again. My very best regards.

Sincerely yours

EGHla

c/o Manchester Guardian
40, Fleet St. London E.C.4.

Nov. 3rd 1953

Dear Mrs. Halpert

In your letter of July 22nd you kindly offered to send me illustrations for an article I was preparing on the work of Ben Shahn and Jacob Lawrence. I have held up the article pending the arrival of the photographs and I am beginning to wonder if anything has gone wrong.

With apologies for troubling you.

Yours sincerely

Stephen Bone

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BOOKS &

OLD & USED BOOKS, MANUSCRIPTS, ETC.
PAINTINGS & ENGRAVINGS, BOUGHT & SOLD

Associated with BALDWIN'S BOOK BARN
R. D. 5, Leappe Rd., WEST CHESTER, Pa.



THINGS

ANTIQUE & MODERN, RARE & CURIOUS
FROM ALL PARTS OF THE WORLD

103 West 12 St., WILMINGTON, Del.
Phone: WILMINGTON 6-7289 (Day & Night)

9th November 1953

The Downtown Gallery,
32 East 51st St.,
New York City, N.Y.

I am enclosing a photograph
of an oil painting by Wm. M. Harnett
that I wish to sell.

It is a companion canvas to
the one "WITH THE STARS ZEITUNG"
that you sold to the Art Museum
of St. Louis in April 1945 —
ex collection Mrs. F. W. Ruckstuhl,
I believe.

Looking forward to the favor
of an early reply.

Yours very sincerely,

Arthur T. Dobbs.

Enc.

November 17, 1963

Mr. Milton Lowenthal
1150 Park Avenue
New York, N. Y.

Dear Mickey:

When Lloyd Goodrich was here discussing the possibilities of filling gaps in the Whitney collection, I mentioned that you had several paintings which you were planning to give to institutions.

For your information, he earmarked -- subject to your consideration of course -- the De-Martini "Quarry Bridge" and the Hirsch painting "The Prisoner". The latter is a first choice, but I was under the impression that you had offered this to Bart Hayes, and told him that I was not sure that it was available.

Meanwhile, I have written to Harvey Arnason about the others and shall advise you as soon as I get the information.

Needless to say, I consider both institutions very worthy, but it is for you and Edith to make the decision.

I so enjoyed the evening I spent with you and the Elisofons and your nephew. I am sorry that I was so tied up in knots when the latter came in, but if he is still in New York I do hope that you will drop by for a real visit.

Come in and see our pictures for the office.

Sincerely yours

EGHla.

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LAW OFFICES
JOSEPH E. GOLD
SUITE 1301 FINANCE BUILDING
1428 SOUTH PENN SQUARE
PHILADELPHIA 2
RITTEMORE 8-3100

November 25, 1953

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was pleased to receive your letter of November 23 and I will be in New York on December 8 to look at the exhibition by your American Masters. At that time, I will look at the Marins also.

It is nice of you to call me "Doctor" but really, I am just a plain lawyer who likes to buy paintings.

With best regards,

Sincerely yours,


JOSEPH E. GOLD

JEG:LT

KARSTEN LARSEN
FINLANDS VICEKONSUL

ALESUND, 13th November 1953.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert,
New York.

Dear Mrs. Halpert:

I have just been informed that the Sheeler abstract composition, "Wind, Sea and Sails", is hanging in a collection of American Art at the American Embassy residence in Oslo. Ambassador and Mrs. Strong brought this collection with them from the United States when they arrived here recently.

I have read about this painting in the Norwegian newspaper "Dagbladet", and I wrote to the American Embassy asking whether it would be possible to obtain a reproduction or colour photo of this painting.

I just got a reply from Mr. Norman Nordstrand, Cultural Affairs Officer. He recommends me to contact you direct.

I would therefore be thankful if you could inform me about my enquiry at your convenience. Kindly excuse the trouble I am causing you, and thanking you on beforehand, I remain,

Yours truly,

Karsten Larsen

The Mainichi Newspapers

Tokyo, Japan

YASUO KUNIYOSHI ART EXHIBITION

Places of Exhibition: Tokyo (National Modern Art Museum)
Osaka (Undecided)

Sponsor: The Mainichi Newspapers, Tokyo, Japan

Date of Exhibition: Starting March 1, 1954, for the period
of approximately two months.

Instructions for collection and shipping of participating exhibits:

The number of paintings shall be about one hundred, including oil painting and other works such as etching, dessin, etc. Small labels bearing the title and date of painting and, if necessary, name of possessor of painting and other informations should be attached on the back of each work.

Shipment should be made by ship not by air. Packing shall be made with great care in strong boxes, limiting the number of boxes to the minimum possible.

It is important that there be just one shipment of paintings.

Shipment should be effectuated so that the exhibits will reach Yokohama on or before February 10, 1954.

Put a number on each box.

Cable to " MAINICHI TOKYO MORIGUCHI " as soon as the shipment leaves, the number of works shipped, number of cases, name of vessel and number of Bill of Lading. At the same time send by airmail, Bill of Lading, Invoice, Packing List and other document deemed necessary for receipt of the paintings addressed to chief of Special Project Dept., The Mainichi Newspapers, Tokyo.

The Invoice and packing list should be signed by sender and should include the titles of the paintings, artist's name, and value of each painting. (In this case, the value may be described one third or less of the actual value. Usually, for shipping purpose a nominal value only is quoted. Otherwise, shipping costs would be charged on the value rather than the cubic measurements, which in the case of works of art, would be quite unrealistic. This is a common practice with the shipping of paintings.)

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THE ALAN GALLERY

32 EAST 65 STREET

NEW YORK 21, N. Y.

LEHIGH 5-3113

November 10, 1955

Dear Edith:

This painting SEPTUAGENARIAN by Carroll Cloar was damaged while in transit or on exhibition at Springville High School last Spring. I don't know whether or not Louis Pomerantz ever made an estimate. Boissonnas was here and I had him look at it. I received the painting in its present damaged condition. Do you think something could be done? I would like to have it repaired by the time of Carroll's show - November 24th.

Sincerely yours,

November 2, 1953

Mr. Richard Berg
The Paint Bucket
Sherwood Square
Westport, Connecticut

Dear Mr. Berg:

As a business man you must realize how embarrassing it is for me to write collection letters. However, I have a responsibility to the artists and particularly in the case of prints, must make payments certainly within three months of sale.

I am sure that you have overlooked the matter, particularly since you told me on the telephone some months ago that you would take care of the account immediately. Won't you please send us a check for the balance at your earliest convenience.

Thank you for your courtesy.

Sincerely yours

EGH1a

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November 2, 1953

Mr. Joseph T. Fraser Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

I am sorry that we caused you some inconvenience in connection with the Ben Shahn print. During the initial shipment we did not have this print available and asked Shahn to send a copy to you directly. If, by the way, the print is in such bad condition that it cannot be easily straightened out, may I ask that you office file a claim with the insurance company for the amount involved. None of us here is sufficiently experienced to repair the damage described in your letter and I am sure that there will be no difficulty about the claim if your shipping superintendent files it at your end.

Life in the gallery is becoming more and more difficult with the transportation problems, whether the shipment is made by express or by mail. The boys are getting awful rough.

Meanwhile, I hope your current exhibition is a great success.

Sincerely yours

EGH1a

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November 18, 1953

W. J. S. S. S.

Mrs. Ala Story, Director
Santa Barbara Museum of Art
1130 North State Street
Santa Barbara, California

Dear Mrs. Story:

After considerable strum and drang, the drawings finally went off to Santa Barbara by Air Express, and I am sure reached you in time for cataloguing, hanging etc. I hope you are pleased with the selection. Prior to this shipment several other drawings were sent, as part of the small gift that we are making. The Shahn is to be credited to him personally, as it was his contribution. When you are next in New York we may find additional drawings for the purpose, now that the gallery is almost running normally after the reorganization, readjustment and several trips on my part.

You will note that I did not include any Marin watercolors after receiving your letter which followed the telegram. Some weeks ago we agreed to send to the Houston Museum of Fine Arts a representative selection of about forty paintings, including several loans made locally. Also, we agreed to arrange a cross section exhibition of Marin's work for the American Academy of Arts and Letters for the month of January as well. With the exhibition we are planning here during the same month -- January -- of paintings produced from 1950 to 1953, we cannot send out a truly inclusive retrospective, although we have in our possession a number of his outstanding examples. I feel strongly that unless we can send you the greatest show possible, it would be better to wait until more of the pictures will be available, and I think you will agree in the wisdom of postponing the show. If, however, you would like to have a half dozen paintings sent to you immediately, paintings that we consider key examples of his career, I shall be glad to do so for your consideration.

W. J. S. S. S.

In this instance of course, it would necessary to ship them with the frames and glass as we do not want to expose these pictures to mat handling. Let me know your decision in the matter.

Regarding the Folk Art, a room of 33x15 would carry about forty paintings and twenty sculptures, provided that some

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November 2, 1953

Mr. Delmore Scott
1082 West 31 Street
Los Angeles, California

Dear Mr. Scott:

My accountant has asked me to write to you regarding the balance of \$40 due on a purchase made on July of 1952. Will you be good enough to send us a check for that sum at your earliest convenience.

Sincerely yours

EGH1a

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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2001.0.0.1.1000

Mrs. Webb continued

More, the successor to her position as Director communicated with me about her collection and while I bought a number of other objects, once I omitted "Liberty". The Eli Hadelman Collection acquired this carving for something over \$1000. When that collection was placed on the market, "Liberty" was sold for \$2000 or \$3000 and eventually became the property of the new Gallery of Hovitz and Frelinghuysen, where it was marked in plain figures at \$5000, and was admired by every visitor to the gallery. When the partnership dissolved, Hewitt obtained "Liberty" and decided that it was too good to sell to anyone else. It remained in his possession all these years, and it was not until a few days before I wrote to you about it that he decided to let it go and reduced it to the Force selling price of \$1000. Thus it is really a remarkable buy and since it is considered one of the most celebrated early American sculptures, I, as an trustee of the Shelburne Museum, feel that you should acquire it. Many of your visitors will recognize it as the cover picture of the Lipman book and as a very popular postcard sold at the National Gallery and at a number of museums in the country. In view of all the circumstances, the price is extremely low and might be considered a bargain.

I expect to be back from Minneapolis on Monday, November 9th and suppose that you will be coming to New York at about that time. It will be so wonderful to see you. We can have a real get-together and I am sure that you have as much to tell me as I have to tell you.

And please do take a rest while you are in the Adirondacks. Affectionately,
Hewitt

November 2, 1953

rior to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. R. H. Hubbard
Curator of Canadian Art
National Gallery of Canada
Ottawa, Canada

Dear Mr. Hubbard:

For some time I have been planning to write to you about an exchange exhibition that should prove of mutual interest.

In reorganizing the gallery I had in mind a series of exchange exhibitions, with countries other than France and Italy, but felt that it would be most appropriate to start with a close neighbor.

As far as I know, the American public is unfamiliar with the current work of Canadian artists, and an exhibition of this nature would create tremendous interest, particularly if the exhibition represented a true cross section of what is going on in the various provinces in the contemporary art field. On the other hand, the Canadian public is almost equally unfamiliar with the work of contemporary American artists. For your information, I am enclosing a catalogue of a recent exhibition held at this gallery. Naturally I would want to extend this list considerably to make it more inclusive and to show also what the younger generation is contributing in the field of art.

If you are interested, will you please let me know so that we can go into further details regarding specific dates, number of paintings and sculpture, transportation etc. I look forward to hearing from you.

Sincerely yours

EGH:la

SANTA BARBARA MUSEUM OF ART

1150 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7373

ALA STORY
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT DIRECTOR

10 November 1953

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

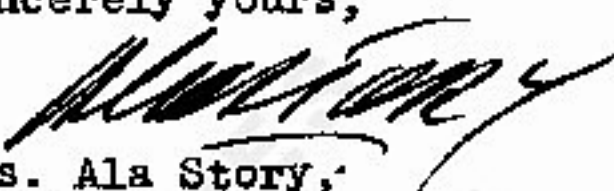
Dear Mrs. Halpert:

With all the excitement about the possibility of a Marin exhibition, I did not reply to your paragraph on the Folk Art exhibition. June would be a good month and all I'm interested in at this point is the size and cost of the exhibition.

Of course, the best month for such an exhibition may be during the Fiesta which is in August since the population swells from some 50,000 to over 200,000 and the attendance consists of a very good cross section from all parts of America. Dates available for that time would be from August 17 to September 5, in a room which is 38' by 20'. In June we would have free a gallery which is 33' by 16' or a gallery which is 33' by 15'. Somehow, on second thought, the Fiesta month appeals to me since we naturally are all interested in having as many people as possible see such a collection. Under separate cover I am sending you an issue of the paper which came out during the Fiesta and you will get an idea of what it is all about.

Looking forward to hearing from you regarding our Marin project.

Sincerely yours,


Mrs. Ala Story,
Director

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Lend.]

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THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

20 November 1953

Dear Mr. Harris:

I am writing to thank you for your generosity in lending your important painting, BEATITUDES, to our current exhibition, "Ben Shahn".


It is a painting of special beauty, and the subject matter is, of course, of vital interest to Minnesota. I only wish that some of the milling executives had the foresight to commission such a work for advertising purposes.

Shahn himself was immensely pleased that you agreed to lend the painting. I believe that it has attracted more attention than any other painting in the exhibition.

We plan to return it to you via Rudworth as soon as possible after the close of our exhibition on December 6. Therefore, you may count on receiving it by December 15.

On the occasion of my next visit to New York I hope to have the opportunity of thanking you in person. In the meantime, I would like to congratulate you on such a purchase.

Sincerely yours,


Richard S. Davis
Senior Curator

Mr. David Harris
968 Fifth Avenue
New York, New York

ASD:er

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EPH A. KARELSEN
FRANK E. KARELSEN
MORTON G. ROSENBERG
JOHN T. McNALLY, JR.
FREDERICK BAUM
MALCOLM R. LAWRENCE
HERBERT STERN
FRANK E. KARELSEN, III

KARELSEN, KARELSEN, ROSENBERG & BAUM
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 6-8843

NEW YORK 17, N. Y.

November 19, 1953

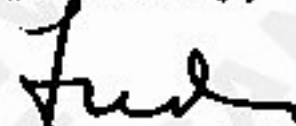
Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Edith:

A few days ago you asked me about an accountant. I telephoned you the next day to give you the name of an accountant, but they advised that you were in conference. I wanted to drop you this line just to make sure that you knew I called and had not neglected your inquiry.

With kind regards.

Sincerely,



Frederick Baum

fb:rl

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

November 6, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have been asked to act as consultant for the Friends of Art of the Nelson Gallery this year in selecting a group of contemporary paintings to be sent to Kansas City for exhibition and possible purchase. The dates of the exhibition are from November 27 to December 6th. Paintings not purchased will be returned at the earliest time possible after the close of the show.

I shall be in New York on the 9th and 10th of November along with Mr. and Mrs. Robert S. Everitt to select paintings to be included. I should like to ask your generous help in showing the committee a group of fine pictures, particularly by Ben Shahn and early Marin watercolors. I will telephone you on Monday, if I may, to arrange a time convenient for you when we might come in to see you.

I understand from Eddy that you have a handsome show of Christmas pictures on and it will be a delight to see it and you.

With best regards,

Yours sincerely,


Patrick J. Kelleher
Curator of Collections

PJK:pg

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November 17, 1953

Mr. Patrick J. Kelleher
Wm. Rockhill Nelson Gallery of Art
4525 Oak Street
Kansas City 2, Missouri

Dear Mr. Kelleher:

I could not quite understand your message and am therefore enclosing all three photographs of the paintings you tentatively selected. The information is listed on each.

Will you please let me know your final decision regarding the shipment of these paintings to Kansas City.

It was so nice to see you and to meet Mr. and Mrs. Everitt.

Good luck in your new home. My best regards.

Sincerely yours

EGH:la

Wm. Rockhill Nelson

24/1 WC Crotch Island

2200.

49/14 Sea Movement

1800.

Shah

Archy T. Murphy

2750 net

WALKER ART CENTER

November 12, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

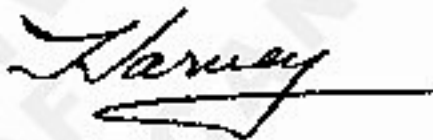
This is just a note to remind you to send in your expense account. As I informed you, we pay a fee of \$100 simply as a gesture of appreciation for the jurors' efforts.

You mentioned that you would like to buy a couple of prints. If you wish to apply the \$100 towards these, we can work that out at this end.

It was wonderful to see you and to have the opportunity to talk with you at length. I think the jury did an absolutely first rate job. After reviewing the selections several times, I can say that it looks like the best BIENNIAL we have ever had. Thank you again for helping us out.

With all good wishes,

Cordially yours,



H. H. Arnason
Director

HHA:em

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dmfa
DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

November 4, 1953

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:


I have only today received your letter dated October 26, and, as things developed, I believe it is best if we wait until a future acquisitions exhibition to concentrate on the moderns (also there is simply not time to get the paintings down here now).

We will be very pleased to have the Harnetta for another thirty days or so, and I hope we can do some good with them. When you can't stand their absence any longer, do scream.

The old address on 13th Street was inadvertently taken from your shipping order. On other mailing we do have your address correct. However, fie, fie on you for not enclosing the list of pictures which you said was in the letter we received today. I guess there is no need for us to have it now, however. We will keep you informed on our progress.

Meanwhile, didn't we-all look cute in Look this week? You, with your new self showing all over, and Bywaters properly dwarfed by the Tanayo mural, which is a beauty. However I was pleased to sneak in two works by Southwestern folks and, with you working hard on the American artists' problem, we may yet stem the European tide.

Best regards,


Jerry Bywaters
Director

JB/sb

P.S. I agree with you that the "Munich Still Life" is a beautiful painting and we are very covetous of it.

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MUSEUM OF
CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING
CURATOR

NOVEMBER 12, 1953

for publishing information regarding sales transactions,
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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

I WANT TO EXPRESS TO YOU MY THANKS
AND THOSE OF THE TRUSTEES FOR YOUR
GENEROSITY IN LENDING TO OUR FIRST
BIENNIAL EXHIBITION OF AMERICAN PAINT-
ING AND SCULPTURE.

WE FEEL THAT IT WAS A GOOD BEGINNING
AND ONE WHICH COULD NOT HAVE BEEN
MADE WITHOUT THE ARTISTS FROM YOUR
GALLERY WHO PARTICIPATED.

SINCERELY YOURS,

Eva Ingersoll Gatling

EIG:M

November 24, 1953

Mr. Warren T. Mosman, Art Consultant
Ellerbe and Company
505 First National Bank Building
St. Paul 1, Minnesota

Dear Mr. Mosman:

In accordance with your wishes, we have retained the policy on the Zorach sculpture, although there are two other premiums being paid simultaneously. I well understand the situation and am in complete sympathy with your premise.

Insofar as the supervising of the installation is concerned, however, I am afraid that some adjustment will have to be made. In all cases of this kind the organization is very glad to pay the expenses involved in transportation and for the hotel fees. This is an accepted fact and I doubt whether there has been an exception in the case. In studying the contract, I find that there is no proviso requiring the artist to supervise the installation, but of course Zorach is as eager to do so as all the other members involved in the contract. Furthermore, because he went way beyond the original provisions in what we might call in contemporary terms, the "3 D" elements, and because he devoted such a tremendous amount of time, I think that everyone concerned will agree that he should not be asked to go to any further expense in connection with this project.

I hate putting you in the embarrassing position of a go-between in this situation, but I am sure that you can understand my position in the matter as well. Thank you for your courtesy.

Sincerely yours

EGH1a

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THE MUSEUM OF ART
NARROW COVE
OGUNQUIT, MAINE

Nov. 3, 1953.

Dear Edith -

Thank you for the "28"
catalogue. I have already
written to three of them - Zorach,
Sheeler, & Shahn - inviting them
to show here next summer. I take
it for granted that the loans will
be thru you; but I wanted to pay
them the compliment of a personal
letter, as well as the invitation
thru you.

We are rather tied down by
babies at this point, but hope to
visit the big city later. Speaking
of babies, my eldest, David, is
now acting County Attorney. He
had a fine record this fall, won
all his cases. It is quite a spread,

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November 13, 1963

Mr. Nathan Rosenbluth
1757 Topping Avenue
Bronx, New York

Dear Mr. Rosenbluth:

The current value on the Kuniyoshi painting
of a Fish is \$750.

Sincerely yours

ECHla

from David to little William Thompson.

We will all miss John Marin,
but he certainly had a long and
productive life.

Take care of yourself —
Mike

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6399 DREXEL ROAD
OVERBROOK, PHILADELPHIA

November 19, 1953

Mr. Louis C. Jones, Director
New York State Historical Association
Cooperstown, New York

Dear Mr. Jones:

Many thanks for sending the photographs. The pictures will be wonderful additions for the exhibition.

When the final date is decided upon, Dr. Kayser will communicate with you regarding the loans and will send you all the official papers in connection with insurance, transportation etc.

I look forward to seeing you.

Sincerely yours

EGHla

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CONTAINER CORPORATION OF AMERICA

CHICAGO 3, ILLINOIS

OFFICE OF
THE CHAIRMAN OF THE BOARD

November 19, 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

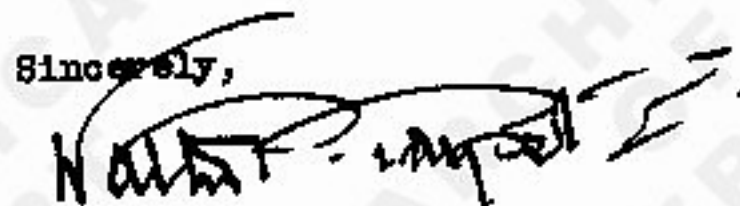
In a few days you will receive a copy of Container Corporation of America's new World Geo-Graphic Atlas. It is part of a private edition published primarily as a gift for our friends.

Four years went into research, design, and production of this Atlas under the direction of Herbert Bayer, its editor and designer. Most of the maps of the United States are by Rand McNally, who also assembled and bound the book. The maps of foreign countries were made by Istituto Geografico de Agostini of Novara, Italy.

For a description of the Atlas and our reasons for publishing it, we call to your attention the preface by Herbert Bayer and my brief foreword.

We hope you will enjoy owning this volume. It is our pleasure to send it to you.

Sincerely,



Walter P. Paepcke
Chairman of the Board

WPP/lk

P. S. A limited number of Atlases will be available to the public through our Advertising Department at \$25.00 per copy.

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November 18, 1953

Mr. Leo Lionni
FORTUNE MAGAZINE
14 West 49 Street
New York, N. Y.

Dear Leo:

Under separate cover we sent you an announcement of our new exhibition which opened on Tuesday. This exhibition inaugurates a new department which will "cater" to business executives, although we don't mind having a few Vice President, Treasurers and even clerks thrown in.

Aside from the fact that I would like to have you see both the pictures and the furniture, I am writing because the implication of this exhibition may be of interest to you, and to Fortune Magazine readers -- naturally on a bigger scale. The trend of buying for business offices and for business use in reproductions for trade magazines, house organs, catalogues, advertising and general promotional purposes is little more than ten years in the making. The significance is rather inclusive and involved and I shall not go into this at the moment, but the point I want to bring to your attention is the change from female to male support and this has nothing to do with Kinsey. As a matter of fact he missed an awfully good point. In the past the adventurous collectors were women to a great extent who dared to support the contemporary culture in its various manifestations. Since the war however, with the loss of the early buyers like Mrs. Havermeyer and subsequently Lizzie Bliss, Katherine Drier, Mrs. John D. Rockefeller, Jr., Mrs. Cornelius B. Sullivan, etc., contemporary collecting is almost entirely in the hands of the boy, occasionally aided and abetted by the wives but more and more in a minor way.

While this is a serious admission for me to make, particularly since the sales end is shifting to the female, I think there is material for a good story, don't you?

In any event, this may tempt you to make a visit to see us. It is always so nice to see you.

My very best regards.

Sincerely yours

EGHla

November 18, 1953

Mr. Arpad Kemeny
2134 Summit Avenue
St. Paul 6, Minnesota

Dear Mr. Kemeny:

I am very sorry indeed that my duties at the Walker Art Center made it impossible for me to find the necessary time to visit you. I telephoned you twice again but was unsuccessful in reaching you.

Because of the involved situation in connection with the painting, the only way that the matter could be satisfactorily settled would be to get the painting to New York, together with the one owned by the Worcester Art Museum. Since the Museum of Modern Art showed the latter, it seems quite improbable that it was a print. However, mistakes have been made before and it would be necessary to see the two pictures and study them both to make a final decision. Mr. Ritchie of the Museum of Modern Art and Mr. Lloyd Goodrich of the Whitney Museum, both of whom have had a good deal of experience with Demuth's work, would be very glad to confer. If you are willing to send the picture for that purpose, I can arrange for a meeting accordingly. As a matter of fact, one of the museums would probably purchase the picture directly but I certainly would be glad to carry out my original offer, either in the way of an outright purchase or on a consignment basis. Since this gallery has been associated in recent years particularly, with the work of Demuth, it would be the most logical arrangement. However, this is for you to judge.

The color slide is enclosed.

Sincerely yours

EGH1a

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THE ALAN GALLERY

32 EAST 65 STREET

NEW YORK 21, N. Y.

LEHIGH 5-3113

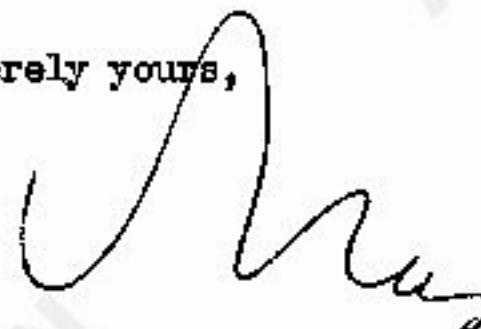
November 2, 1953

Dear Edith:

Karl Zarbe has, for the moment, recalled all his prints. He was dissatisfied with the printing and has learned a new method. I am expecting new proofs of all of them any minute now. As soon as we receive them I will send the ones you want. 25% commission is satisfactory on these.

Thank you for the appraisal.

Sincerely yours,



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

LAURENCE H. ELDERIDGE
President

HENRY C. FITZ
Vice-President

EDWARD STARR, JR.
Financial Vice-President

EDWARD S. LOWER
Treasurer

JAMES KIRK MERRICK
Secretary

DOROTHY KOHL
Executive Director

The Philadelphia Art Alliance

251 SOUTH EIGHTEENTH STREET • PHILADELPHIA 3

November 16, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have delayed answering your letter because I was trying to find a collector who would guarantee a purchase in advance from the Marin exhibition we would receive from you. Of course, you realize that even with regard to the work of so important a figure as John Marin, very few collectors would commit themselves blindly to such a venture.

However, Mr. Joseph E. Gold, who is a client of your gallery and who has already purchased a Marin from you, told me last evening that he would purchase a painting from the show, the price of which he would work out with you. I am sure you remember him from his visit to your gallery and know that it is quite a genuine commitment.

If this is satisfactory to you and the Marin Estate, would you please let me know as soon as possible so that we could make arrangements regarding the exhibition?

With very best regards, and hoping the above seems good to you,

Sincerely yours,

Albert Gold

Albert Gold
Chairman, Water Color Committee

AG/nsb

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November 2, 1953

Mr. Vernon L. Bobbitt, Chairman
Art Department
Albion College
Albion, Michigan

Dear Mr. Bobbitt:

We are still trying to trace the Jack Levine lithograph, but I am sending you a duplicate so that you will not be inconvenienced by any further delay.

I am sorry that one of the prints was wrinkled. The large format makes it rather clumsy in shipment, but we have had pretty good luck thus far. I hope that you did manage to smooth out the wrinkles and make the exhibition complete.

Sincerely yours

EOH1a

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1138 East 45th Street
Chicago 15, Illinois
November 30, 1953

Downtown Galleries
32 East 51st Street
New York, New York

Gentlemen:

I am interested in learning if the set of drawings made by Ben Shahn for the Harper's article on the Mecca Building here in Chicago by John Bartlow Martin has been broken up, and if so what drawings remain unsold and at what prices.

My appetite has been whetted by the purchase of the Hickman drawings by Leon Despres and the Centralia drawings by John Bartlow Martin, both of them friends of mine; and I have a special attraction to the Mecca drawings because I accompanied Mr. Shahn while he was sketching and photographing around the building.

I am not in any position to make a purchase of any large number of these, even on an installment plan, but I should like one, or possibly two, if the prices fall within my means. If the Mecca drawings are all disposed of, I should appreciate your giving me a quotation on other Shahn drawings.

Very truly yours,

Francis S. Nipp

Francis S. Nipp

November 10, 1957.

Dear Sonia:

Of course I cannot understand the "system" of making things an insurance situation.

Mr. Garney made it very clear that the insurance company assumes complete responsibility for replacements, repairs, etc., in absolutely first rate condition. The officials also understand that the work involved in connection with works of art, rugs, upholstery, etc., cannot be accomplished over night. Repair people and restorers cannot make snap estimates and for the benefit of the insurance company, time is necessary to obtain comparative figures, etc. There is no reason to have work done by secondary people - no matter how little one has paid for an object. Your insurance covers everything for current valuation and not for cost.

Mr. Frye at Knoedler's will take several days to examine the pictures with the necessary care before he can submit a figure. Lewis Pomerantz will have to guess his prices in relation to size and will also submit a written estimate. I am sure that in time the chalkware man, the rug man, etc., will do the same.

I would suggest that you write to the adjustor immediately, listing the names of the people who are considering your repairs, and stating the facts involved; that is that careful examination must be made before estimates can be submitted. I am sure that the company will appreciate the efforts you are making in their behalf. I am also convinced that there is no reason to get into a nervous state about the matter and to rush things through to your disadvantage. You are not making money on the deal, but there is no reason why you should not be fully repaid for your losses. This includes any transportation expense necessary - your trips to the various repair people in Philadelphia and New York, and shipping or express charges for transportation of any objects.

Sincerely yours,

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